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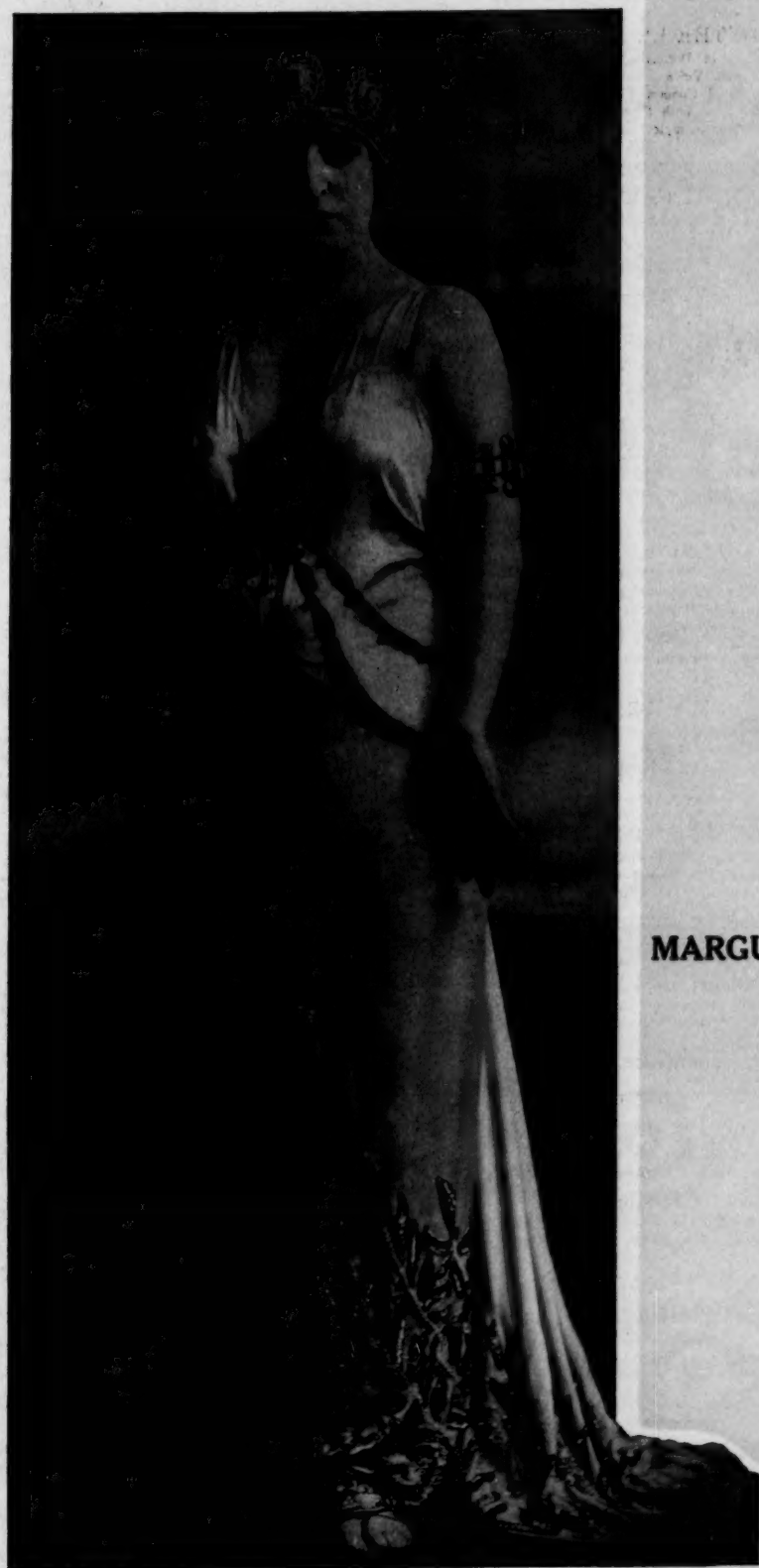
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MOZART'S SPIRIT SEES SUPERB PERFORMANCE OF "COSI FAN TUTTE" AT THE METROPOLITAN

Huge Audience Is Carried Back to Earlier Days and Given a Royal Treat Such as Is Seldom Offered at the Broadway Institution—Easton, Peralta, Bori, Meader, De Luca, Didur and Bodanzky All at Their Very Best—Plenty of Laughs and Clever Acting—Scenery Excellent

The last one out of the Metropolitan Opera House last Friday evening, March 24, was the spirit of Wolfgang Amadeus Mozart. And as it started on the long flight back to that particular corner in the celestial regions where the great departed of music have their own little Stammtisch, it was heard to remark that it was well worth while breaking the habits of a deathtime of 130 years to make a trip to the earth when such a performance of "Cosi fan tutte" as the Metropolitan offered on that evening was to be seen. As a matter of fact this particular work was not a great success in Mozart's lifetime, nor has it been since. It is not quite in the class with "Don Giovanni," "The Marriage of Figaro," or "The Magic Flute," due to the fact that the libretto, a footless farce, offered no such opportunity for characterization in music as those of the other operas just named, and no chance at all for anything seriously dramatic. The story goes that the work was ordered in 1789 by Emperor Joseph, who directed Lorenzo da Ponte, friend and collaborator of Mozart, to prepare a book which is said to have been founded (by direction of the emperor) on an actual incident of Vienna life which had tickled the imperial risibilities; then Mozart was commanded to set music to the book, taking rather less than a month to do it, not such a feat for one of his facile invention when it is considered that composers in those days had about five chords to learn—tonic, dominant, sub-dominant and the resolutions into the key of the dominant and sub-dominant. How few complexes life had then!

The score contains very little of Mozart's best music in the way of arias, but the ensembles are numerous and delightful. "Cosi fan tutte" must not be looked upon as grand opera. It is opera buffa pure and simple, the operetta of its time. In it Mozart was aiming merely to be the Arthur Sullivan of his own day and he succeeded admirably. In the orchestration, simple as it is, there are a hundred touches of humorous color to fit the comic, often farcical, action going on the stage. So much for the music. The plot can be disposed of in a few words.

THE PLOT.

The plot is simplicity itself, one of those artificial comedies—or rather, farces—which were so popular just at the time, the best example of which is probably Beaumarchais' "Marriage of Figaro." Fiordiligi is engaged to marry Guglielmo, and her sister Dorabella is engaged to marry Ferrando, both of the men officers. Don Alfonso, a friend of the quartet, makes a wager with the men that their fiancées are no different from other women. "Cosi fan tutte" (so do they all), says he, and bets that Fiordiligi and Dorabella can be moved to inconsistency. The officers announce that they are called away to war and the two couples part in tears. Hardly are they out of the house before two oriental strangers are introduced by Despina, the comedy maid, and claimed as old friends by Don Alfonso. They are (quelle surprise!) the officers, disguised as Turks or something else eastern. Ferrando, disguised, makes love to Fiordiligi, Guglielmo's fiancée; Guglielmo, disguised, makes love to Dorabella, Ferrando's fiancée. At first their attentions are scorned, then accepted and finally a marriage contract, drawn up by Despina, disguised as a notary, is signed. Reappearance of the officers, reproaches, forgiveness, embraces, curtain!

Cosi fan tutte!

HOW IT WAS DONE.

Now for the performance. There was a cast of balanced excellence—a cast such as one dreams of for every opera, but seldom sees. First and foremost there was Florence Easton as Fiordiligi—Florence Easton, who on other evenings sings an Elsa, a Rezia, an Isolde, a St. Elizabeth, a Kundry, a Santuzza—tossing off fioratura with ease and absolute accuracy of pitch and singing the extremely difficult arias—one of them calls for a range of something over two octaves—with deceptive ease. Astonishing and marvelous are the only adjectives that will begin to characterize an artist like Miss Easton. Her acting was charming. She is called upon to portray a young woman who works comically upon the audience by the very fact of being perfectly serious in everything she does—something of a female Beckmesser, one might say—and she did it capitally.

Francesca Peralta as Dorabella, her partner, did the best vocal work she has ever offered at the Metropolitan, revealing most unexpected ability as a singer of Mozart. She acted also with genuine charm. The best compliment that can be paid her is that she was by no means an unworthy partner to Miss Easton. Lucrezia Bori was Despina, the frolicsome maid. Miss Bori looked a perfect picture, sang with charm and distinction and entered with great spirit into the comedy of her part, the one possible criticism being that she occasionally showed a tendency to overact.

Among the men, George Meader, as Ferrando, had his first big rôle at the Metropolitan and within five minutes after his first entrance had justified his engagement. Tenors who can sing Mozart with the necessary lightness and surety are rare today—the classic example is John McCormack—but Mr. Meader not only sang the often times florid music perfectly but also proved himself to be a comedian of no mean talent. It is something of a feat to chase rapidly about the stage all the while one is singing the difficult vocal line of Mozart and adhering to the strict tempi. Of De Luca it is only necessary to say that he was at his best as Guglielmo and, either as singer or comedian,

was about to shed the earthly once more, said that, though the singing at the Metropolitan of "Cosi fan tutte" was of the very first order, it—while still in the flesh—had listened to other finely sung performances of the work; but that never, never had it seen anything approaching the beauty, taste and elegance of the production at the Broadway house. Joseph Urban has done many beautiful scenes for the Metropolitan, but nothing as consistently fine as these "Cosi fan tutte" sets. There are five of them, an exquisite garden with a beautiful Italian bay in the background that appears three times with different lighting, and four different interiors, each more colorful than the other. Then all this is set on a small stage slightly raised, built up on the regular Metropolitan stage and about half its size. When the big curtain rises, there is seen the great rococo curtain and side hangings which mask all but the apron of the small stage. This apron has a row of old-fashioned, long-chimneyed footlights around it and from above hang two great chandeliers of the period. And to start with, on come four footmen who light all these lamps. One is cleverly carried into the spirit of the piece at once. Nearly all the scenes

are played, however, on the back stage, the apron being used only occasionally for a single number while scenes are being shifted and the side hangings as a place where certain of the characters may do the eavesdropping that is required of them. There are four quick shifts of scene, all managed with a celerity which happily does not retard the action. Speaking of that, Bodanzky has already cut about forty minutes out of the score, greatly to its advantage, and a further cut of ten minutes in the second scene of the third act would help still more. The costumes, from designs by Gretel Urban-ThurLOW, were exquisite and quite up to the standard set by the scenery. Of late years the Metropolitan has set, as a rule, such a high standard of production that occasional lapses—like the "Loreley" scenery—are readily forgiven; but perhaps no single production has aimed so high and so consistently achieved its aim as "Cosi fan tutte," thanks to Urban's unflinching taste.

ODDS AND ENDS.

Now, to mention a few odds and ends, Samuel Thewman should be given credit for the best work he has done as stage director, though one imagines his task was a light one with such intelligent actors in the cast. Paul Eisler accompanied to recitativo secco on a clavicembalo, whatever that is, and did a good job. Fortunately there is not much of it. The chorus had almost nothing to do and did it well.

All in all, nothing could have introduced "Cosi fan tutte" to America more auspiciously than the Metropolitan performance. (As far as records show, it was the first performance here.) The writer can testify from personal acquaintance that it exceeded from every standpoint the famous Munich Mozart Festival performances of the work. The audience liked the piece immensely, laughed heartily when it was funny, as it frequently is, and applauded uproariously at the act ends, calling back the principals and everybody else concerned repeatedly—good, genuine, general applause and no claque work.

Facing the audience on a specially constructed cover for the prompter's box, there was a painted white medallion of Mozart, which looked for all the world like a tombstone. This, said the spirit of that master, just taking the express for the celestial regions, was the one thing in the whole evening of which he did not heartily approve. Otherwise he was satisfied with a complete thoroughness; never before, indeed, had he fully realized what a masterpiece he really had produced. H. O. O.

(Additional reports on page 32.)

Chicago Opera's Portland Triumph

Portland, Ore., March 26 (By Telegram).—The Chicago Opera Association season of five performances closed here last evening with a magnificent presentation of "Aida." Not only was the visit a tremendous success artistically—quite the greatest operatic event in the history of the Northwest—but it also showed a substantial profit. There were many visitors from Seattle and neighboring cities. The first night audience numbered 6,100. The operas presented during the season were: "Monna Vanna," "Lohengrin," "Romeo and Juliet," "Thais" and "Aida," and all the principal artists appearing, Garden, Muratore, Raisa, Mason and Edward Johnson, received enthusiastic demonstrations which amounted to ovations. Edith Mason had the honor of christening the broadcasting radio set of the Portland Oregonian, her voice in "Romeo and Juliet" on Friday evening, March 24, being heard over the entire northwest wherever there was a wireless receiving set. The company left Sunday morning for San Francisco.

(Signed) J. R. O.

Furtwaengler Succeeds Nikisch

Berlin, March 24, 1922 (By Cable).—Wilhelm Furtwaengler, the young conductor who has come up so sensationally within the last few years, has been elected to succeed the late Arthur Nikisch as conductor of the famous Gewandhaus concerts in Leipzig, over which Mendelssohn once presided, and also of the annual series of the Berlin Philharmonic, formerly conducted by Nikisch. L. K.



© Michkin

GIUSEPPE DANISE.

the distinguished baritone of the Metropolitan Opera Company, whose splendid performances this season have brought forth unusual praise from the critics. Before singing in America Mr. Danise sang at La Scala in Milan, where he created roles in "Francesca di Rimini," "Battaglia di Legnano," "Prince Igor" and "Fernando Cortez." Not only has he scored successes in leading roles of the Metropolitan, but also in the revivals of "Ernani," "Andrea Chenier," "Le Roi d'Ys" and in the new production of the "Loreley" there. Although gifted with a wonderful natural voice, it is interesting to know that Danise first became a lawyer, later being prevailed upon to abandon his career for that of a professional singer. Practically all of his musical education was received at the Naples Conservatory, where he studied voice under Colonneesi, the most famous baritone of his time.

there is no better best on the operatic stage today. Didur, as Don Alfonso, had no opportunities for that forcing which has marred his vocal work of late. He sang what fell to him quietly and with a finished art which one had begun to think had deserted him forever. His acting of a rather colorless rôle was quietly effective and helped greatly to make the ridiculous plot of the opera plausible.

Down in the pit Artur Bodanzky had an orchestra of about fifty odd men, on a basis of twelve firsts and five double basses. This is a larger band than Mozart had in mind, but it sounded of quite the right proportions in the great Metropolitan auditorium. Without question Bodanzky's own work was the finest bit of musicianship he has shown at the opera. To conduct Mozart well is at least one hundred per cent. more difficult than to conduct Wagner superbly. There is such constant play of dynamic nuance called for, such careful and minute differentiation between tempi that are almost alike, but which spoil the spirit of the work if taken the least bit too fast or too slow, that the hand of a master is called for—and Bodanzky proved to have that hand.

MOZART STRONG FOR URBAN.

Interviewed by a MUSICAL COURIER representative, the spirit of Mozart, already referred to and caught just as it

VIOLINS, OLD AND NEW

BY CLARENCE LUCAS

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"**T**HY Cremona should have been buried with thee," wrote H. R. Haweis in his short account of the violinist Ernst. Haweis, of course, did not mean exactly what he said. He would have been among the first to protest against the destruction of a Stradivarius. What Haweis really meant was that no other violinist could draw the same tone from the instrument which Ernst had played. He said that he saw the Ernst violin played every season in the London concert rooms but never heard the Ernst tone again until Madame Norman-Néruda played it. According to Haweis, the instrument was incomplete without the performer, and it yielded a tone quality that corresponded to the artistic nature of the performer.

I attended a recital a few months ago in Aeolian Hall, London. A boy, whose name I do not remember, was playing a number of compositions for the violin. A friend of mine from the violin house of Hill & Sons asked me what I thought of the instrument on which the boy was playing. I said that at first I thought he had an inferior violin, but that he might only be misusing a good instrument. My friend then said: "That is one of the finest Strads in our collection." I learned that the boy was accustomed to play on a stiff, new, violin and could not adapt himself to the unresisting and responsive Stradivarius.

MELLOWS WITH AGE.

When I read in the newspapers from time to time that violinists were unable to distinguish between the tones of a Stradivarius and a good modern instrument played behind a screen or in an adjoining room, I am by no means convinced that the new violin is as good as the old. Nor do I say that the old violin is better than the new one. Age will not convert a poor violin into a good one. Age, however, makes a really good violin more sensitive to the nature of the man who plays on it. When Paganini was annoyed with his audience in Ferrara he advanced to the front of the stage and exclaimed: "This is for him who hissed." Then he made his Guarnerius bray like a donkey. Paganini had played on many instruments before he met with the Guarnerius on which he always afterwards played. He knew well enough that the old Cremona instrument gave him the greatest scope in producing all kinds of sounds, comical and rough, as well as musical. Paganini could easily have made a cheap trade fiddle sound much finer than his beloved Guarnerius, had he wished to fool a committee of experts. And I cannot help thinking that the violinist who tries to demonstrate the beauty of tone of a new instrument, consciously or unconsciously favors the new instrument and hardly does justice to the old. Once upon a time I played such a trick upon a violinist.

Those who are interested enough in me to look up the biographical sketch of me and my musical work in Grove's Dictionary, will find that as a hobby I made violins a long time ago. I offer this as evidence of my interest in the art of violin making. Suffice it to say that my fiddles in no way lowered the market value of productions by Amati, Stradivarius, or Guarnerius. Mine have disappeared, I know not where. But some twenty years ago the possessor of a beautiful Stradivarius brought his instrument to my house for a musical evening. During supper time I had a young lady friend of mine leave the table and go to the music room to try the violin. She was an excellent violinist who has since progressed to the higher calling of wife and mother. She played several passages of various kinds and tried all the strings. The violinist in the supper room was in ecstasies over the beauty of the sounds, and asserted that the Stradivarius tone could never be mistaken. Unfortunately for him, however, the lady violinist was playing on a raw, young, home made fiddle of my own, and not on the Strad at all.

In my opinion, the violinist who owned the Stradivarius and played on it every day, and yet could not recognize the tone of it twenty yards away from it, was lacking in that delicacy of ear which all the greatest violinists have. The greatest violinists have also an ideal tone in their mind to which they try to make the violin conform. That is why the tone which Ernst got from his Cremona was not the tone Madame Norman Néruda produced from the same instrument, according to the testimony of H. R. Haweis. If further evidence is required, I may say that the young violinist who possessed the magnificent Stradivarius was subsequently such a failure as a public performer, in spite of the best kind of training in Berlin, Brussels, and Paris, that in despair he took his own life.

MAUD POWELL'S IDEAL TONE.

Twenty years ago I played the piano accompaniments for the late Maud Powell at several concerts in London. I once examined her violin very carefully and asked her who the maker was. She told me that her instrument was of no great importance and that she believed it was of English make. Later in her career she came into possession of a fine old Italian instrument which she always afterwards used. She became famous in the musical world before she had a first class violin to play on because she had an ideal tone in her imagination which she imitated as best she could on an indifferent instrument. I cannot believe that her sense of tone was altered by the better violin. All the better instrument did was to enable her more easily and more satisfactorily to reach her ideal. The boy who played on a magnificent Stradivarius in Aeolian Hall, London, a few months ago, had no such ideal tone in his mind. He merely played the violin, and the violin, being a masterpiece of sensitiveness, revealed the poverty of the boy's musical soul.

Every violinist does his best to get a Stradivarius or a Guarnerius. The French violinist, Thibaud, for instance, was famous as a performer on a Maggini violin long before he was able to get possession of the Stradivarius he now plays. Kreisler made his mark in the musical world without the help of the Guarnerius he now uses. Albert Spalding played for years in America and Europe before he got the chance to buy his famous Guarnerius. Barely a

month ago, in February, 1922, that wonderful young Russian, Toscha Seidel, told me he was constantly on the watch for a fine red Stradivarius of the grand model.

The reader may naturally ask why the great violinists are not satisfied with the instruments on which they made themselves famous. I told Toscha Seidel that few of his hearers could tell whether he played a Stradivarius or his usual Guadagnini. Seidel at once replied: "I would know the difference. It is so much easier to make good tone on a Stradivarius." Marie Hall, the English violinist who has the good fortune to own the splendid Stradivarius on which the great Viotti made his name a century and a half ago, likewise told me that her instrument plays so easily that she has only to think of the tone she wants and the tone comes. The public in general may know and care very little about the comfort of the violinist, but all violinists are eager to own a Stradivarius or a Guarnerius.

LIKED HIS STRAD.

If violinists did not set such a high value on the violins of these two makers in particular there would be very little of the collector craze about them. When they were new there was very little demand for them. As every reader of violin history knows, Stradivarius sent a collection of his instruments to London but could not sell them. The musical world at that time preferred the sweeter, shallower tone of the high arched violins of Amati and Stainer to the fuller tone of the flat Stradivarius. Yet we have the interesting testimony of a cultured musical amateur who lived during the period when the Stradivarius tone was beginning to be recognized. He was the Rev. Thomas Twining, of Colchester, England. In a letter of his, written in 1791 to the musical historian, Dr. Burney, of London, he said:

I believe I have got possession of a sweet Stradivari, which I play upon with much more pleasure than my Stainer, partly because the tone is sweeter, mellow, rounder, and partly because the stop is longer. My Stainer is undersized, and on that account less valuable, though the tone is as bright, piercing, full, as of any Stainer I ever heard. Yet, when I take it up after the Stradivari it gets my teeth on edge. The tone comes out plump, all at once. There is a comfortable reserve of tone in the Stradivari, and it bears pressure; and you may draw upon it for almost as much tone as you please.

The musical value, and consequently the commercial value, of Stradivarius violins was made known to the world by the players of those instruments and not by the hearers in the next room, who are frequently deceived by the performer and led to believe that a new violin is as good as a mellowed masterpiece by a famous old Italian maker. But though age mellows the tone of a violin, it cannot transmute a bad instrument into a golden toned Cremona. The instruments we value so much today were always good. We have the testimony of Roger North, who was Attorney General to James II of England, that Italian violins were highly esteemed in England in his day.

After this we cannot wonder that among the connoisseurs of music an Italian tone should prevail; but there were other incidents that contributed to establish it; one of the chief was the coming over of the works of the great Corelli. . . . Add to this that most of the young nobility and gentry that have travelled into Italy affected to learn of Corelli and brought home with them such favour for the Italian music as hath given it possession of our Possession. And the best utensil of Apollo the violin, is so universally courted and sought after to be had of the best sort that some say England hath displaced Italy of violins (1728).

The Italian violins which Roger North says were brought into England during Corelli's period must have been new instruments, for Nicolo Amati, the first great violin maker of Cremona, was at work during the first thirty-three years of Corelli's life, and Corelli died twenty-four years before Stradivarius died, and thirty-two years before Guarnerius died.

GOOD MODERN MAKES.

Violin makers have as much skill now as any of the old masters had, and modern tools are very much better. The same wood grows on the sunny slopes of the hillsides, and unless the whole secret of the Cremona tone lies in the lost varnish, there is no reason why good violins should not be made today. As a matter of fact, some modern makers are producing wonderful instruments which will be the delight of our great-great-grand children, when the alchemy of the years shall have mellowed and sweetened the already good and powerful tone.

During the past year (1921) a modern Italian maker, by name Revalo, has produced some violins which seem to possess all the good qualities of the great masters of the past, and now Professor Franz Josef Koch, of Dresden, has made a quartet of stringed instruments which received the greatest number of votes in competition with a Niccolo Amati and a Guarnerius.

CHICAGO MUSIC HOUSES HELP TO ESTABLISH NEW ORCHESTRAL SCHOOL.

On Tuesday evening, March 21, in Orchestra Hall, the Bush Conservatory Symphony Training School Orchestra, one of the newest and most important of Chicago's musical activities, was launched. Kenneth M. Bradley, president of Bush Conservatory, has for some time entertained this ambition, but he knew that only with the cooperation of a good conductor, such as Richard Czerwonky, and practical orchestra could it be realized.

As far as the financial backing of the project is concerned, the money needed for the maintenance of such a school of high standard has been secured temporarily, at least until a permanent endowment is received through the cooperation of the leading music houses of Chicago with the Bush Conservatory.

J. W. Moist, of the Union Piano Company, first saw the need of support for this movement and his enthusiasm for Mr. Czerwonky made him feel that the success of the movement would be possible with such a man. Here he did not stop. He backed his belief with deeds, and suggested the plan of co-operation between the music houses and Bush Conservatory, offering a good annual subscription until a permanent endowment was secured. Lyon & Healy, be-

Again I say that these tests do not prove the new violin as good as the old, unless it can be demonstrated that the old instruments have not been improved or otherwise altered, by two centuries of use. If the old violins have become sweeter in tone with age and service, what is going to happen to the new instruments which are constructed to sound mellow and sweet while new? Time may show that the new violin will not endure the strain. But they may be stronger than the old instruments for aught I know to the contrary. All who have the welfare of music at heart will hope that the art of making violins did not die with the varnish makers of Cremona.

Commercially the new violins cannot rank with the old, for the new are ever on the increase and the old are disappearing one by one. Collectors buy them up like old furniture by Chippendale or Sheraton. Wealthy amateurs like to have them to gaze at for the glints of golden sunshine and the intoxicating ruby glow they can see in the varnish on the backs of their precious Cremonas. Yet those violinists who write so bitterly against the locking up of old violins by collectors and amateurs must not forget that the rarest among the violinists of genius, Paganini, left his Guarnerius to the city of Genoa, with instructions that no other violinist ever should play on it. Did any collector ever condemn a great Cremona to perpetual silence? I remember standing in the presence of Paganini's violin in Genoa nearly forty years ago and wondering what Joseph Guarnerius would say if he could see his masterpiece stifled in a glass case. Why not hang the paintings of Velasquez in the dark? Pictures were painted to be seen and violins were made to be heard. The language Shakespeare has put into the mouth of Mowbray, when King Richard II banished him from England, might almost serve as a monologue for a violin which has fallen into the hands of a collector or a wealthy amateur:

And now my tongue's use is to me no more
Than an unstringed viol or a harp,
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony.

Still, if all the finest old instruments in the world were distributed among the greatest violinists the cost of these instruments would continue to mount, for the simple reason that the old violins are wearing out. They cannot last forever. The wood perishes in time in spite of the preserving varnish. Fortunately there is no prospect of a lack of good violins. The musical public will know no difference, even though the performer may suffer from a sentimental heartache to think that his violin is only an Ingersoll or a Henry Ford, instead of a crumbling Stradivarius or Joseph Guarnerius.

The violin that is young today will be old and mellow by the time the last of the old Cremona masterpieces is a wreck on a museum shelf.

Some of the unknown instruments of today will eventually be made famous by great violinists, in the same way that Paganini established the reputation of Guarnerius, and De Beriot turned the musical world's attention to Maggini.

A TRICK ON WILHELMJ.

I played a trick on the great Wilhelmj, which may appropriately be related here. Some twenty years or so ago I occasionally spent an evening with him at his house in St. John's Wood, London. Now and then he would pick up a violin and twang a few strings with the thumb of the right hand without deigning to place the instrument under his chin. One night after dinner I asked him to do me the favor of trying a marvelous violin I had brought for his inspection. As soon as he saw the instrument I took from the case he exclaimed, "Why, that's only a trade fiddle." I said nothing. He twanged it as I expected with his thumb and at once was surprised at the rich, full, long sustained tones he got from it. He put it to his chin and played several pizzicato passages with remarkable effect. Finally he reached for a bow. When he drew his bow across the strings, however, the tone was so absurdly thin and nasal that Wilhelmj roared with laughter. I had taken the soundpost out of the instrument. That is why it had such a guitar like tone when the strings were plucked, and had no tone at all when played with a bow, for the soundpost and the bow must go together. Any cheap, machine made, shellac varnished fiddle without a soundpost will beat the best Cremona on pizzicato tone and win all the votes of the judges in the next room. But I trust that no possessor of a good violin will subject it to the villainous treatment of removing its soul, the soundpost.

sides presenting a violin for competition in the violin department of the Bush Conservatory, made a large contribution to the fund, and pledged their heartiest co-operation in furthering the plan.

The appeal for the Orchestral Training School was made to the music houses, and the following firms have responded with generous subscriptions: Union Piano Company, Lyon & Healy, Wurlitzer Music Company, Bush & Gerts and W. L. Bush personally, Cable Piano Company, Baldwin Piano Company, Bauer Piano Company, Hornsteiner Violin Shop and Clayton F. Summy Company.

The plans for the Symphony Orchestra Training School, as outlined by Mr. Bradley and Mr. Czerwonky, are comprehensive. They include rehearsals of senior orchestra and junior orchestra; some scholarships in all orchestral instruments, with theoretical training; series of concerts in Orchestra Hall next season; opportunities for composers to hear their new orchestral compositions in manuscript; for young conductors to secure experience, and for young artists to acquire routine by rehearsal of solos with orchestral accompaniment.

JEANNETTE COX.

HIGH PRICES AND LOW WAGES ARE DISINTEGRATING VIENNA'S ARTISTIC LIFE

Weingartner's Hold on Philharmonic Loosened—Novelties, Including His Own, Evoke Laughter and Protest—New Works by Hindemith and Bartók Impress Hearers—Milhaud Invades Vienna—Polk, Szigeti and Flesch Applauded

Vienna, February 25, 1922.—The old Latin saying, "Mens sana in corpore sano," after all, still holds good in art as in all other things. Sound musical activity is impossible in a state which, like ours, is shaken by the most fearful crisis in the history of this old continent. High prices and low wages, in music as in everything else, means death to healthy progress, and necessitates that "chase after money" which, according to a prejudice which was common prior to the big war, was considered the chief characteristic of Americanism. Vienna was astonished recently to learn that the average musician in the Vienna Symphony Orchestra is drawing the pitifully low salary of 71,000 crowns monthly, which is equal to approximately \$11 at the present rate of exchange.

With the Philharmonic Orchestra, which is the aristocrat among our orchestral organizations, conditions are slightly different, to be sure. The members of this orchestra are not working on the basis of a fixed salary, but the receipts of the Philharmonic concerts are divided between the players. Nevertheless, though the exact figures will remain a secret forever, it is possible to draw certain conclusions from the fact that even the Philharmonic, once considered the most exclusive and independent orchestra in the world, has recently been putting up the "to let" sign more and more frequently. It looks as though they were now ready to play under almost any conductor or for practically any artist who is willing to put up their price for a special concert. This is a sad sign of the times and one indicating the growing demoralization and decay resulting from the general disorder, political and economic, which now rules this poor country of ours.

Once upon a time the great ambition of every Austrian orchestral player was to become a member of this venerable organization. Those times are now a thing of the past. Many important members have left the orchestra, and even Arnold Rosé, the celebrated concertmaster, has become a rare guest at his desk, preferring extended tours with his famous quartet to his less lucrative and comparatively obscure functions with the orchestra with which his name had been connected for decades past. The dislike of rehearsals, a privilege of the Philharmonic Orchestra even in old times, has assumed unprecedented proportions. Felix Weingartner, frequently absent from the city, is entirely too much occupied, or, possibly, lacking the iron grip which could successfully combat the orchestra's spirit of "laissez faire."

The most astonishing feature of the current season, in fact, has been the weakened position of this conductor, for which recent events have given ample and unmistakable proofs. Whether Weingartner's lessened authority be due to certain limitations of his personality as disclosed by recent happenings, or to increasing age, or whether the ascending luminaries, Fritz Reiner and Wilhelm Furtwängler, have overshadowed his former popularity, is hard to tell. But surely the attitude taken toward Weingartner's own third symphony was a "writing on the wall." The work, performed at one of the Philharmonic concerts, was greeted with audible laughter by a portion of the conservative Philharmonic audience, while many hearers left the hall between movements. Such a demonstration would have been unthinkable at these concerts even a year ago.

VIENNESE NOVELTIES.

Unfortunately, Weingartner had not been particularly happy in choosing his novelties for the present season. The recommending quality common to all of them was that for once the Austrian composers got their chance at these concerts, and, to Weingartner's credit, it must be stated that none of them was one of those popular favorites whose very name ensures a success. It was, on the other hand, not a survival of the fittest. The least successful of these novelties was a "Diana" overture by Josef Klein, who is himself a member of the Philharmonic Orchestra and, simultaneously, conductor of ballet performances at the Staatsoper. The short piece is entirely too innocent—not to say amateurish—to justify its performance for any other but for reasons of comradeship toward a fellow player. More attention was attracted by a "Symphonic Fantasy" by the young Viennese composer, Hans Gál, which, though not especially productive of new ideas, recommends itself by a distinct sense of form and style.

A symphony (No. 3), by Guido Peters, depicting the combat and the eventual victory of creative genius against adverse outward circumstances, is a human document, in a way, for Peters himself is a serious and sincere musician and has for years been vainly struggling for recognition. Unfortunately the long duration of his combat is expressed too forcibly in this composition, which suffers from its length and weakens its effectiveness by resuming, in the fourth movement, "new combats," even after the third one had illustrated the long sought for "world's peace." The Philharmonic Orchestra and its conductor deserve credit for performing this work and for aiding a composer so sadly neglected.

NEW MARX SYMPHONY CREATES UPROAR.

The Peters symphony, as stated before, is the self-confession of an artist. The new "Autumn Symphony," by Joseph Marx, played for the first time anywhere by the Philharmonic Orchestra, must also be regarded as an "autobiographical" work. But while Peters depicts the combat of genius against its outward surroundings, Marx paints the inward moods of an artist passing through the autumn of his life, holding harvest and gathering the fruits of his work, with his looks turned both backward and forward, forward to new inspirations and new conquests. This, the third symphony written by Marx, is the first to receive a public hearing.

The performance was accompanied by wild fist fights between the composer's friends and adversaries, respectively. The reason for such an outburst is not easily understood, since this symphony—while marking a decided departure from the pleasingly lyrical melodies responsible for the popular success of the early Marx songs, and while some of its most beautiful passages are marred by being overloaded with orchestral effects, which make the whole piece

sound rather too "thick" and massive—is surely not sufficiently radical, let alone repulsive, to justify such heated controversy. One version, though naturally not verified, claims that there had been ill feeling against the work on the part of the orchestra, and indeed there seems to have been some passive resistance, to put it mildly. The full facts will never be known and it is just as well to keep them in darkness. Clique affairs and gossip have always played an important part in Viennese musical and theatrical affairs. Let us leave it to those most closely concerned.

MORE "AUTOBIOGRAPHICAL" MUSIC.

Richard Strauss' "Hero's Life" is bearing somewhat belated fruits now, it seems. Another "autobiographical" work was recently served us by the Philharmonic Orchestra, at one of those "extra" concerts mentioned above, when Arthur Löwenstein conducted what was termed "a symphonic-satirical poem of the day," entitled "The Victor," by E. N. von Reznicek. A giant orchestral body with a predominantly strong brass section is engaged in depicting the fate of the idealist artist in our realistic and even materialistic times. The influence of Strauss is apparent in this work, especially in the scherzo movement relying upon a number of waltz themes which are almost Viennese in character and which call up memories of "Zarathustra." The last movement, descriptive of the hero's death, employs a chorus (off stage) and a contralto solo. Reznicek, who started his career as a bandmaster in the Austrian Army (like his less ambitious but perhaps more successful colleague, Franz Lehár), possesses a splendid knowledge of the craft and a remarkable command of orchestral colors exceeding by far his wealth of musical inspiration. The huge work created a favorable impression, far more so than the other novelty of the concert, "Three Dance Pieces" by an unknown Dutch lady named Henriette van Lennep. They are a rather weak medley of the most variegated styles, and their one redeeming feature is the occasional clever handling of the orchestra. Possibly they would prove more palatable if performed in connection with the dance conceptions for which they were originally composed.

ENTER A RADICAL.

Franz Schalk, co-director with Strauss at the Staatsoper and himself a conductor of the older school, has made an effort to keep up with his time by giving Vienna its first taste of Paul Hindemith's music. He conducted, for the first time here, a suite from Hindemith's "Das Nusch-Nuschi," an opera that caused such an uproar at its Stuttgart premiere last year by the daring of its subject. Whatever the reason for the Stuttgart "row" may have been, surely Hindemith is one of those young composers who know what they want and do it. The three dances constituting the suite show decided talent; they are strong in rhythm and interesting in harmony, and whatever oddities they display may justly be ascribed to the author's overflowing temperament and youth. Hindemith is but twenty-six years old; he is highly gifted, and his utter neglect of those "pleasing" elements which make for success commands respect.

—AND A WHIG.

By way of contrast it might be well to mention an orchestral concert led by another composer who shares with Hindemith his age as well as his talent. The composer in question is Eric Wolfgang Korngold, and his concert gave a fair survey of his most popular and familiar works. Here

is a young man who knows the popular taste and who strives to satisfy it, even to the detriment of all higher artistic principles. Korngold is not a great conductor, nor even a very skilled one, but a certain progress is clearly noticeable over his earlier ventures as an orchestral leader. The "Songs of Farewell" and Pierrot's song from "Die tote Stadt," as sung by Rosette Anday and Alfred Jerger, offered no new aspects of the composer's qualities. They are pleasing, like most of his works, but they do not rise very highly above the level established by the ever popular sentimental "ballads." The great success of the evening fell to Alma Moodie for her beautifully clear and clean cut reading of the Beethoven violin concerto.

DANISH VISITORS.

The success achieved here this season by Nils Grevillius, the young conductor from Stockholm, who has since been a frequent visitor, seems to have attracted the Copenhagen conductor, Ebbe Hamerik. With him he brought Poul Wiedemann, baritone from the Copenhagen Opera, and Willy Klase, now of the Copenhagen Conservatory but formerly a staff member of the Neues Wiener Konservatorium. We were particularly grateful for hearing some of the contemporary Danish music which is little known here and which, judging from the samples we were offered, seems to be free from ultra-modern tendencies and not of a strongly national character. We heard two compositions for baritone and orchestra, entitled "The Dead City," by Harald Agersnap, and "Summer," by Ebbe Hamerik, both of which were made particularly attractive by the conducting of Mr. Hamerik. Poul Wiedemann sang them with good taste, while Klase played a piano concerto in one movement by the Dutchman, Jan Brandts-Buys, which is a rather unoriginal if pleasant piece of work. Bach, Beethoven and Liszt made up the rest of the program, which closed with Ravel's interesting "symphonic fragment" from "Daphnis and Chloë."

TWO OF THE "SIX" INVADE VIENNA.

Darius Milhaud, the Paris miniature Schönberg, made his initial bow to Vienna recently, bringing with him his colleague, Francis Poulenc, who was, however, prevented by a sudden attack of gripe from appearing on the platform. The program of the concert which was termed "Soirée de musique française contemporaine" included works by Milhaud, Poulenc and Erik Satie. Milhaud himself presided at the piano, while Marya Freund, formerly of Breslau but now of Paris, was the vocalist, and the Vienna "Quatuor Gottesmann" interpreted the fourth quartet by Milhaud. Those who had come to witness an exhibition of unheard-of originality and strength were disappointed to hear for the most part fluctuating harmonies (or disharmonies) recollective of nothing so much as of the impressionist style of a Debussy (the very Debussy who is taboo with the Paris "Six") and sadly lacking in rhythm and substance, nor strongly personal in any respect. Perhaps the program chosen for the Vienna concert was not altogether representative of the respective composers' principles, but most of it might be said to remind one of a mixture of absinthe and sugared water. The fragment from "Socrate," by Satie, to be sure, has plenty of atmosphere, and the one success of the evening were the grotesquely conceived animal songs from "La Bestiaire sur Cortège d'Orphée," by Poulenc.

NEW BARTÓK SONATA HAS FIRST PERFORMANCE.

Almost equally chaotic, but far more powerful and original, is the new violin sonata of Béla Bartók, which received its first performance anywhere the following night. It is about the last word both in respect of its modernism and of its almost fantastic technical requirements. The piece is strongly Magyar in color, suggesting the moods of the vast Hungarian Pusztá plains and, in the last movement, the merriment of a nationally tinted country dance. Though a first hearing precludes a thorough understanding

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BERLIN HEARS HOST OF VIOLINISTS AND PIANISTS

Among Them Jean Manén, Carl Flesch, Anna Hegner, Cecilia Hansen, Josef Fuchs, Gustav Hanemann, Alexander Borowsky—Three Singers

Berlin, February 28, 1922.—The Pozniak-Deman-Dechert trio gave its last concert before starting for Italy, following an invitation to give several concerts in Bologna. The program contained a new string quartet by Hans Hermann, played for the first time anywhere. Hermann, best known as a composer of songs, many of which have enjoyed a wide popularity, has of late turned towards larger and more serious forms of compositions. His new quartet, to my knowledge, by far his best work, is extremely brilliant and effective in sound, at the same time interesting in its contents. It makes clever use of melodies and rhythms taken from the music of the African negroes, and in adapting its harmonic color to this thematic material obtains effects of a strange and fascinating beauty. The performance (with the help of Messrs. Cavallery and Wagner as second violin and viola) was excellent in every respect and contributed considerably to the marked success obtained by the new composition.

VIOLINISTS, MALE AND FEMALE.

Several violin recitals demand attention. Two artists of world fame, Joan Manén and Carl Flesch, took matters easily and hardly went into considerable expense artistically as regards their programs. Manén's sweet tone and elegant bowing were shown to great advantage in Wieniawski's D minor concerto and a number of his own arrangements. Flesch, just back from his Italian tour, played a program of standard pieces by Handel, Bach, Saint-Saëns and Wieniawski—all in his masterly fashion, with the weight of his authority in matters of style and violinistic perfection.

FOURTEEN CONCERTOS.

Anna Hegner, a Swiss violinist, in a series of orchestral concerts made a Cook's tour through the violin concerto literature, stopping at no less than fourteen of the most interesting points of view and showing in a winning and persuasive manner the beauties of each concerto. By this remarkable achievement Miss Hegner places herself into the front rank of violinists. The quality of her playing is highly commendable: clean technic, nimble bowing, a beautiful, pure and expressive tone, emotional power and an unusual intellectual grasp of the works performed, are an en-

semble of qualities which may well arouse the envy of many an artist of reputation.

A DANISH AUER PUPIL AND OTHERS.

Cecilia Hansen, the young Danish violinist, pupil of Auer, who achieved a remarkable success at her Berlin debut with orchestra, two weeks ago, gave a recital alone. I heard her play concertos by Tchaikovsky and by the Polish composer Karłowicz, as well as some smaller pieces, with considerable finish and a pure and charming tone.

Josef Fuchs, too, a young American violinist, earned well deserved praise for his cultivated and musicianly playing at his second recital. I heard the classical part of his recital, a Tartini sonata and a Mozart concerto, to which he did justice in a marked degree.

Gustav Havemann, professor at the National Hochschule for music, a violinist of considerable reputation in Germany, gave evidence of his high artistic standing in a concert with the Philharmonic Orchestra. Besides the time-honored standard works of Mozart and Brahms he played the rarely heard concerto by Julius Weismann, a composition of symphonic style, about midway between Brahms and César Franck, of very solid musicianship and attractive in many details, but hardly apt to become a favorite with violinists, because it offers too little chance for soloistic display.

PIANISTIC SENSATIONS.

Two pianistic events of the past week had the character of sensations. Alexander Borowsky, hardly known in Germany before, occupied a high rank among pianists in Russia. His splendid, altogether exceptional playing, places him on a pedestal of imposing height also in Germany. His mastery of the instrument is well nigh perfect, and beyond that his playing is of profound interest because it evinces a personality of exceptional stamp, a combination of intellectual and innate musical traits of rare strength. In his rendering of the modern Russians, Scriabin and Prokofieff, he is unsurpassed. Most impressive is his ability to characterize by tone-color alone, an ability which is even more indispensable in the interpretation of the radical modernists than the music of yesterday. Borowsky included in the

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GOTHAM GOSSIP

GUSTAVE L. BECKER'S ASSISTANT GIVES MUSICAL.

Mabel Chandler Schwartz, advanced pupil and assistant teacher of Gustave L. Becker, gave a lecture-musical, March 21, at the Westchester Woman's Club, Mount Vernon, N. Y. Helen Anderson, mezzo soprano, sang with beautiful voice, showing excellent training under Mr. Sanchez. Eva Saxe, a niece of Godowsky; Elberta Schwartz, eleven years of age; Lawrence Rasmussen, who has unusually nimble fingers; Dorothy Heinzelman, Lillian Hoffman and Clara Fabiny, all these played piano numbers. Mrs. Schwartz played pieces by Bach, Schubert and others, uniting with Mr. Becker in Chaminade pieces for two pianos, and Mr. Becker gave some of his own compositions, each number of which received prolonged applause. He also gave a talk on "Art Principles in Music," impressing on his hearers the importance of thorough musicianship and striving for high ideals.

DICKINSON GIVES RACHMANINOFF PROGRAM.

The Brick Church was crowded as usual Friday noon, March 17, when Dr. Clarence Dickinson gave a program of music for organ, voice and violin by Rachmaninoff. He played the brilliant and popular prelude in G minor; the best known work of Rachmaninoff, namely, the prelude in C sharp minor, and "Polichinelle," all of which were originally piano numbers. Ida Geer Weller, contralto, sang "The Lord Is Risen" and "Night," and Max Olanoff, violinist, played the romance and serenade. All this music was heard with devoted attention, and the reverent attitude of listeners, as well as their thorough enjoyment of everything, was noted. March 24 a Chopin program was given, Alice Louise Mertens, contralto, and Maurice Kaufman, violinist, assisting.

A Beethoven program will be given at the Friday noon hour of music at the Brick Church, March 31, by Clarence Dickinson, with Sybil Sammis MacDermid, soprano, and Maximilian Rose, violinist, which will include: overture to "Prometheus;" song, "Love Thy Neighbor;" violin, "Romance" and gavotte; song, "Friendship;" violin, march from the "Ruins of Athens;" adagio sostenuto from "Moonlight" sonata; violin, minuet; song, "Penitence;" overture to "Egmont."

Parker's "Hora Novissima" was sung at the Brick Church under the direction of Clarence Dickinson, Sunday afternoon, March 26. The soloists were Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor, and Frank Croxton, bass.

MUSICAL AT ROSEMARY PFAFF'S HOME.

Sunday evening, March 19, Mr. and Mrs. M. Pfaff entertained at their home, many of the guests being artists who have already earned a reputation, or young artists who are just "arriving." Rosemary Pfaff herself is an exceptionally gifted young soprano, for whom a brilliant future is predicted. The Pfaffs are well known for bringing together professional people who can be helpful to each other, and who are really doing interesting things. Among those present Sunday evening were Ilse Niemack, violinist, who gave a successful debut recital in Town Hall on March 23, and Mrs. Niemack; Florence Hedges, who admirably filled the part of leading lady in "Up In The Clouds" during its run in New York, and Mrs. Hedges; Lois Vandaworker, coloratura soprano, and Mrs. Vandaworker; Claude Warford, one of New York's best known vocal teachers and composers; John Duke, a young composer and pianist of unusual talent; Owen Hewitt, tenor, who leaves in May to sing in opera in Germany; Arthur Morgan, a gifted young sculptor; George Kennally, from "Sally"; Martha Bryan, playing in "Back to Methuselah"; Grace Nylan and Edna Horton (pianist-accompanist), both of the MUSICAL COURIER. With this diversified talent, a very enjoyable evening was spent. Especially interesting on the musical program were the songs of Claude Warford and John Duke, interpreted by Miss Pfaff and Mr. Hewitt, with the composers at the piano. Following the program refreshments were served.

HARRIET M. DWIGHT STUDIO RECITAL.

March 20, a few of the pupils of Harriet M. Dwight were heard in a recital at her studio in Carnegie Hall. Rebecca Doherty sang with great feeling; she has a beautifully placed voice. Isabel Overbaugh's piano solos displayed fine technic and expression, and Ellen Jacobsen showed decided talent in the working up of a theme given by her teacher; her beautiful touch was also noted. This recital, like others of Mrs. Dwight, was very instructive and enjoyable. Mrs. Dwight was for years vice president of the Music Teachers' State Association.

VAN BOMMEL PUPIL IN CANADA.

Jan Van Bommel's pupil Josephine Martino, appeared a fortnight ago as soloist in the third concert of the Lyceum

Course, St. John's, Canada, when she received much praise for her singing. Included were "Sonny Boy" (Pearl Curran), "Birth of Morn" (Franco Leoni), "Twilight" (Katherine Glen), "Come to the Garden, Love" (Mary Salter), "Non cor non mi sento" (Italian), "Elgie" (Massenet), "O Sole Mio," "O mio babbino caro" (Puccini), "In the Time of Roses" (Reinhardt), "Pale Moon" (Frederick Logan), "The Want of You" (Vanderpool), "Lindy Lou," a dark song, and several encores.

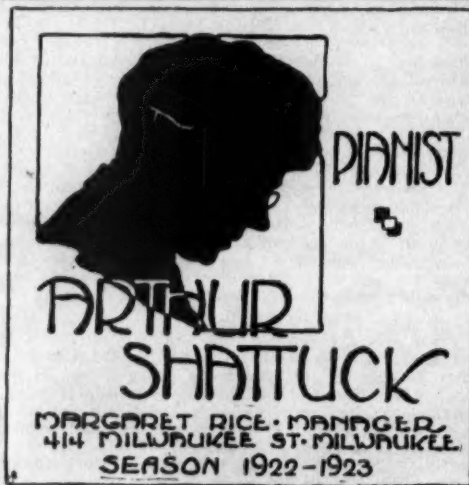
Miss Martino has well deserved all the lavish praise bestowed upon her. The silken smoothness of her voice, rich tone and splendid range are not met frequently among concert singers. Her high notes rang out clear, true and sweet, and while she excelled in softer and more sentimental selections, she had at her command power of voice. Her French and Italian numbers particularly received the hearty approval of the audience.

BUCKHOUT GIVES DAVIS PROGRAM.

Piano, violin, cello and vocal numbers, composed by Eleanor Davis, were given by Mme. Buckhout, Elinor Whittemore, Martha Whittemore, and the composer, at the Buckhout residence, March 23. Mme. Buckhout sang eleven songs by this composer, including love songs, a Christmas song, etc. Miss Davis played the piano numbers, and an invited audience heard everything with manifestations of pleasure.

BALDWIN PLAYS EIGHT AMERICAN (?) COMPOSERS' WORKS.

Lucien G. Chaffin, Joseph Bonnet, Pietro A. Yon, James H. Rogers, Sergei V. Rachmaninoff, Felix Borowski, Harry



Benjamin Jepson and Walter P. Zimmerman, all of them composers living in America at present, well known in New York, Cleveland, Chicago and New Haven, are represented on the programs of organ music to be given by Prof. Baldwin at City College during coming weeks. March 26 a Wagner program was given, this being the 828th public recital.

MYER PUPIL SINGS WELL.

Edna Zahn, pupil of Edmund J. Myer, recently sang "Pale Moon" (Logan) and "Mah Lindy Lou" (Strickland), for a private audience, and won so much hearty appreciation that she had to sing another song, "My Heart Is a Lute" (Woodman). Showing dramatic instinct, excellent enunciation, and comely appearance, Miss Zahn, who hails from Buffalo and won a hundred dollar prize at the festival there last autumn, gives promise of fine future prominence.

LAURA SEDGWICK COLLINS GIVES LECTURE RECITAL.

"All in a Garden Fair," is a lecture recital with selected and original songs and poems by Miss Collins, which she gave at the American Museum of Natural History, March 28, with Virginia Sassard, soprano, assisting. Stereopticon views added further interest to the affair.

SAM FUREDI IS FINE CELLIST.

Sam Furedi, cellist, has recently arrived in America, and was introduced by Mme. Bibor-Stern to various musical authorities. He played slow movements by Pergolesi and Tchaikowsky, giving much pleasure to a private audience.

AMY GRANT GIVES "SNEGOUBOTCHKA."

Amy Grant's presentation of "The Snow Maiden" (the piano played by Lawrence Schaffner), with Duo-Art reproductions of records from the opera, at Aeolian Hall, March 23, was heard by an audience of good size truly interested in it. With a new stage-setting of piano, screen and palms,

it gave renewed interest to all she did. The playful humor of portions of the work, the tenderness of various scenes, were all brought out by her with emotional effectiveness.

SUSAN SMOCK BOICE CURES MONOTONE.

A boy who was never able to sing a melody, known as "a monotone," was recently brought to Susan Smock Boice. After a few lessons he got away from this single tone, and is now able to sing well known melodies, and is learning songs.

ZILPHA BARNES WOOD PREPARING "TALES."

"The Tales of Hoffman" is being prepared by the Grand Opera Society of New York, Zilpha Barnes Wood founder and president, and will be given at an early date. This society is to have a social affair Saturday evening, April 1, consisting of the regular monthly musicale and dance.

EDNA MORELAND SINGS FOR N. E. WOMEN.

The National Society of New England women (Mrs. John Francis Yawger, president, and Lillie d'Angelo Bergh, chairman of music) had the pleasure of hearing Edna Moreland sing songs by Lang, Foote, Speaks, and as encore the waltz from "Romeo and Juliet," at the springtime luncheon, Hotel Astor, March 23. Her brilliant voice, so very telling in its high notes, and her handsome appearance, won all hearts. Alex. Troisi, tenor, sang "Celeste Aida" and a Russian song, showing a "white voice and temperament."

Half Century of Singing Is Schumann Heink's Ambition

Schumann Heink has one ambition—to celebrate her fiftieth anniversary as a concert and opera singer.

"I've been singing for the public for forty-four years," she said recently to a reporter on one of the prominent western newspapers. "And I want to sing for six years more. Then I'm going 'home'."

The great contralto freely confesses to sixty years, but she looks infinitely younger. Many times she has told the secret of her eternal youthfulness and success—with always the same explanation.

"Knowing how to live has been the first essential; knowing how and where to find happiness is the second. Work is the greatest part of one's life. If you can't find happiness in your work, you probably won't be able to find it anywhere!"

Incidentally, in this respect it may be noted that Mme. Schumann Heink finds happiness in everything she does or that is done for her, no matter how small. But to continue her philosophy:

"Paint and powder won't keep girls young," she also declared. "No, I'm not exactly opposed to makeup. The girls who daub up their lips and cheeks foolishly meet difficulties and face crises just as steadily and effectively as the ones who seem more sensible. I don't use either powder or paint myself, even on the stage. Sometimes my friends complain that my nose shines, but—I let it shine! My boys have married American girls, and I've come to find that American girls are the best on earth."

Mme. Schumann Heink has repeatedly been cited as one of the foremost examples of the modern woman who has been a marked success both in her own home and in public life. In spite of that, she does not consider herself a typical modern woman because she is not in sympathy with many of the modern movements and ideas. She admits that she is not overly enthusiastic about women's entrance into political life.

"Of course the part woman played in the war forever emancipated her from many of the outworn conventionalities that for so long retarded her progress, but were deemed necessary. Personally, the war made me a better woman and a greater artist," she said with glistening eyes. "To get close to the heart of humanity you must have been close to the heart of humanity—lived, laughed and suffered with humans. I have done all."

Mrs. Lyons Endorses Macmillen's Playing

The playing of Francis Macmillen on his recent Southern tour was the subject of much enthusiastic comment. One of the finest tributes paid to the American violinist was that of Mrs. John F. Lyons, president of the National Federation of Music Clubs, who wrote the following letter to the manager of one of Mr. Macmillen's recitals:

My dear Mrs. Bowman:

I noticed an announcement in an Akron paper that you are to have Francis Macmillen for a concert on January 24 and I thought you might be interested in knowing that we had him here (Fort Worth) last Thursday in our Morning Musicales, and I am glad to tell you that he gave us one of the most beautiful programs I have ever listened to. The concert was a wonderful success in every way. We have a very discriminating audience at these particular musicales and the fact that they were without exception thoroughly pleased and most enthusiastic speaks wonderfully well for Macmillen's art. I am more than pleased to give such a good report for one of our American artists, and I thought you might be glad to hear it.

Gratefully yours,
(Signed) Mrs. John F. Lyons,
President National Federation of Music Clubs.

GEORGE HAMLIN

Announces His Annual Summer School for Teachers and Vocal Students at Lake Placid, N. Y., in the Heart of the Adirondacks, MAY 15th UNTIL OCTOBER 15th, 1922

Mr. George Hamlin, distinguished authority on the Art of Singing and Interpretation, has, for years, made a special study of the singing voice and diction which has produced remarkable results. Address for circular and particulars: Secy. George Hamlin, 1070 Madison Ave., New York, until May 10th. (Thereafter Lake Placid, N. Y.).

INTERNATIONAL FESTIVAL PLAYS AT ZURICH

MAY 10th UNTIL MAY 31st, 1922

GERMAN OPERA

"Tristan and Isolde"

"Fledermaus"

Principal artists: Emmy Kruger (Isolde), Curt Taucher (Tristan), Karin Branzell, Paul Bender, Friedr. Plascke, Rich. Tauber

Musical Conductor: Bruno Walter, Munich

"Venus" (first performance)
by Othmar Schoeck

"Ilsebill" by Friedrich Klose

"Knight Bluebeard" by E. N. v. Reznicsek

Performed by the Zurich Municipal Theatre
Director: Paul Trede

Musical Conductors: Othmar Schoeck ("Venus"),
Robert Denzler ("Ilsebill"), E. N. v. Reznicsek
("Bluebeard")

FRENCH OPERA

"Carmen"

"Louise"

Performed by the Soloists of the
Opéra Comique of Paris

Musical Conductor: Albert Wolff

ENGLISH COMEDY

"You Never Can Tell" by Bernard Shaw

"The Pigeon" by John Galsworthy

Performed by the company of
The Everyman Theatre of London
under the direction of Mr. Norman Macdermott

Further information is given and the prospectus can be obtained at the Office of the Swiss Federation Railways, New York, at all the Agencies of the American Express Company throughout the U. S. A. and Europe, at the Official Information Bureau at Zurich, Uraniast. 7 and at the

Office of the International Festival Plays at Zurich

Florastr. 52, Telegrammes: Opernfestival Zurich

General Manager: H. W. Draber

San Carlo Opera Tour Nearing Close

Fortune Gallo's San Carlo Grand Opera Company will complete its present transcontinental tour at Buffalo on Saturday night, April 22. This has been an eventful season for the sturdy opera company, for it has stood the test of popularity throughout a season that has been marked by unprecedented depression. Theatrical companies by the score have been called in from their tours as New York managers have contemplated ever shrinking box office statements. With the San Carlo, however, excellent business was the rule in all cities. On the Pacific Coast Mr. Gallo's company had a two weeks' engagement in Los Angeles, two weeks in San Francisco, a week in Oakland, a week in Portland, a week in Seattle, besides visits to Vancouver, Victoria, Calgary, Edmonton, Regina, Saskatoon, Winnipeg, Denver, Omaha, and other western cities.

In the East, earlier in the season, the San Carlo departed from its custom by instituting subscription series of two weeks in Boston, at the Boston Opera House; three weeks in Philadelphia, at the Metropolitan Opera House, and four weeks in New York, at the Manhattan Opera House. These were so successful that plans are already under way for a repetition next season. Quebec, Montreal, Providence, Washington, Pittsburgh, Detroit, Buffalo, Toronto and St. Louis are among the cities that are on the route list of the present tour for one week each. In the case of St. Louis, local manager Guy Colterman has co-operated with Mr. Gallo to make the week one of unusual brilliance in operatic significance. Besides the regular roster of popular artists, such as Bianca Saroya, Josephine Lucchese, Sofia Charlebois, Elizabeth Amsden, Anita Klinova, Nina Frascani, Giuseppe Agostini, Gaetano Tommasini, Romeo Boscacci, Joseph Royer, Mario Vallo, Nicola D'Amico, Pietro De Biasi, Natale Cervi and others equally well known, the petite Japanese soprano, Tamaki Miura, will have two guest appearances in "Madam Butterfly" and Anna Fitzu will rush from a series of Southern concert engagements to appear in "Lohengrin."

Edwin Grasse a Versatile Artist

Edwin Grasse is achieving extended reputation in three lines of musical activity, including the violin, organ and composition. He has appeared in these several capacities frequently, the most recent being February 24, at the Pilgrim Church, New York; February 26, at Pomfret School, and March 12 at Summerfield M. E. Church, Port Chester. At Pilgrim Church he played organ works by Guilman, his own original serenade and his transcription for organ of the "Tannhäuser" overture. He also played violin solos by Kreisler, Cesar Franck, Brahms, Wieniawski and his own "Waves at Play," the last named being a favorite with the late Maude Powell. At the Pomfret School he played some of the same works, as well as his own "Norwegian Dance," song without words and scherzo. Isidor Gorn was at the piano. At Summerfield M. E. Church (F. W. Riesberg, organist and director) he played two organ solos—the prelude to "Lohengrin" and his own toccata. On the violin he played "Allemande" (Flococo), andantino in F (Martini) and his own pastorella. This was a special en-

gagement as soloist for the regular weekly musical service and all his playing was such as to cause intense satisfaction. Following the service he was surrounded in the chapel by prominent members of the church, when, seated at the piano he gave his imitations of the chimes of Grace Church, the Metropolitan tower, and other music. His amiability and evident joy in music brought Mr. Grasse very close to the hearts of his listeners.

Easter Caroling New Civic Music Venture

So successful was the Christmas carol singing throughout the country during the recent holidays that a new campaign has been instituted for the inauguration of Easter caroling. The plans are similar to those for the Christmas caroling, inasmuch as they call for the sending of groups of singers throughout a community to sing Easter hymns to people in the homes, inmates of hospitals, and other institutions. The early morning hours of Easter Day are chosen for the caroling. The local papers are aiding the campaign by running the words and the story of one of the carols each day during the week preceding Easter. These "Stories of the Easter Carols" have been prepared by Prof. Peter W. Dykema, of the University of Wisconsin, and are issued in a bulletin under the above title by Community Service at its headquarters, 1 Madison avenue, New York City. Some of the carols chosen are the following: "Christ the Lord Is Risen Today," "The Strife Is O'er, the Battle's Done," "How Firm a Foundation," "All Hail the Power of Jesus' Name," "Crown Him with Many Crowns," and "Come, Ye Faithful, Raise the Strain."

Nellie and Sara Kouns Going to Australia

The last contract signed by Frederic Shipman, of International Tours, Ltd., before his departure for Australia, was one calling for a tour of the Antipodes by Nellie and Sara Kouns, beginning in March, 1923. The sopranos are engaged for at least fifty joint recitals and their time will be divided between Australia and New Zealand until June. En route to the coast they will fill engagements now booked for them in Kansas, Oklahoma and Texas and will also sing in several California cities before sailing. Two recitals in Honolulu will precede the Australian tour.

The Misses Kouns are the third Daniel Mayer attraction announced for Australia the coming season. Guy Maier and Lee Pattison will also tour under the Shipman direction from June until October and Marguerite D'Alvarez, assisted by Horace Britt, cellist, will be there from June until September.

Claussen Philharmonic Soloist Four Times

Four performances by the New York Philharmonic of Gustav Mahler's third symphony (February 28, March 2, 3 and 5) enlisted the services of Julia Claussen as the contralto soloist. The first of these performances, which was also the first presentation of the Mahler work in New York, was given at the Metropolitan Opera House with Mengelberg conducting; the other performances were given at Carnegie Hall and the Academy of Music in Brooklyn.

Metropolitan Musical Bureau Announces Bookings

The Metropolitan Musical Bureau, founded six years ago by F. C. Coppicus, has had some of the most sensational artists in America this season and announces important tours for the season to come.

Chaliapin and Jeritza will again be here, the former going as far as the Pacific Coast, but Jeritza limiting her tour to cities east of the Mississippi. Other artists to tour under this management will be the tenor Martinelli, of the Metropolitan; Anna Case, America's popular recital singer; Erika Morini; Jacques Thibaud, famous French violinist; Pablo Casals, cellist; Harold Bauer and Ignaz Friedman, pianists; Alberto Salvi, harpist; Louis Graveure, baritone; Carolina Lazzari, contralto; Rafael Diaz, tenor of the Metropolitan; Tandy MacKenzie, Hawaiian-American tenor, and Arturo Bonucci, the brilliant Italian cellist.

Musical Artists Here, There and Everywhere

Upon his return to New York recently from a recital tour that included seven states, Edgar Schofield expressed surprise that any of the great concert artists were available for appearances in the East.

"It seemed to me while I was away," he explained, "that they were one and all traveling about the country filling engagements. I met them on trains, read articles about their coming concerts in the papers, or criticisms after they appeared, saw their pictures on posters, heard them discussed. Pianists, violinists, singers, all of international fame, were everywhere, and by that I mean the small towns as well as the cities. Yet there are some people who affirm that this isn't a musical country. I'd like to take a bunch of those people on my next tour. They would experience a change of heart long before the tour was ended."

Ralph Leopold at National Arts Club

Ralph Leopold, American pianist, gave a concert at the National Arts Club on March 1, which was attended by a large audience. His program was made up of the prelude and fugue in D major, Bach-D'Albert; sonata, op. 31, No. 2, Beethoven; Chopin's nocturne in G major and Mazurka in D major; "Sonnetto del Petrarca," No. 123, Liszt; rhapsodie, op. 11, No. 3, Dohnanyi; Rachmaninoff's prelude, op. 23, No. 6; "Humoresque" and "By the Sea," Arensky; "Music Box," Sauer, and closing scene from "The Rheingold," Wagner.

Mr. Leopold scored a veritable triumph. He received sincere applause and was recalled innumerable times.

Cecil Burleigh Honored

Recently Cecil Burleigh played his own violin concerto with the St. Louis Symphony Orchestra in St. Louis, under the baton of Rudolph Ganz. After the concert Mr. Burleigh was a guest of honor at a reception given by the "Musicians' Fund of America" and he was unanimously elected honorary vice-president of the organization.

FOREIGN NEWS IN BRIEF

CORTOT POSTPONES OPENING OF AMERICAN TOUR.

Paris, March 1.—Alfred Cortot, the famous pianist, who has lately concluded a brilliant tour of Spain and the south of France, has been prevailed upon to defer the beginning of his next American tour until November 1, thus enabling him to accept a pressing invitation to play at the great Leeds Festival in October. In addition to the "Emperor" concerto, he will play several other solos there. It is authoritatively stated that he will receive the largest fee ever paid to an instrumentalist in England. In connection with his English visit he will play for the first time in a number of towns in Wales, including the capital, Cardiff.

O. P.

LIVERPOOL ACCLAIMS BRITISH NATIONAL OPERA.

Liverpool, March 1.—The British National Opera Company made its initial bow here on February 24 with "Parsifal." The immense Olympia Theater was filled to overflowing and the occasion was a memorable success. Percy Pitt was the conductor, and the orchestra was pronounced to be the best ever heard in a theater here. Gladys Acrum, as Kundry; Walter Hyde, as Parsifal; Herbert Heyner, as Amfortas; Norman Allin, as Gurnemanz, and Frederic Collier, as Klingsor, all came in for an equal share of praise. Enthusiasm ran very high indeed.

W. R.

PIZZETTI'S NEW OPERA READY.

Milan, February 17.—Ildebrando Pizzetti, one of the most prominent contemporary composers in Italy, has just completed his opera, entitled "Debora and Jael." The work will have its premiere on April 5 at the Scala under Toscanini.

S.

MIKOREY GETS AN ORDER.

Helsingfors, February 17.—The President of the Finnish Republic has awarded to Franz Mikorey, conductor of the Helsingfors Opera, the knight's cross of the Order of the White Rose.

K.

VIENNA OPERA COST FOUR MILLIONS A NIGHT.

Vienna, February 20.—Dr. Vetter, president of the two Austrian State Theaters (Staatsoper and Burgtheater), officially announces that this year's outlay for the two houses, which had been figured at 600,000,000 crowns, would run up to well over 2,000,000,000. According to that official, this year's deficit for the two theaters would figure at 300,000,000 crowns at the least, which is 15 per cent. of the total outlay. The cost for one performance at the Staatsoper is 4,000,000 crowns.

P. B.

VIENNA TO HAVE BRAHMS MEMORIAL FESTIVALS.

Vienna, February 14.—In commemoration of the twenty-fifth anniversary of Johannes Brahms' death, there will be three individual Brahms Festivals held here the end of March and beginning of April. The Philharmonic Orchestra will be led by Furtwängler for the first time in his career. Preceding the concert there will be a celebration when a laurel wreath will be laid on the Brahms monument on the Resselplatz, near the house where the composer died.

P. B.

SAPPELLNIKOFF GOING TO ENGLAND.

London, March 1.—It is reported that Sapellnikoff, the Russian pianist, has recently come out of Russia and stopped a while in Berlin. He is expected to come to England in the autumn. It is recalled by the press that Sapellnikoff was the first to play Tchaikovsky's B flat piano concerto and Rachmaninoff's C minor concerto in London. He has long been an honorary member of the Royal Philharmonic Society and was once a familiar figure in English musical life.

C. S.

VIENNA PHILHARMONIC SOUTH AMERICAN TOUR ASSURED.

Vienna, February 25.—Owing to diplomatic intervention from the Argentine and Brazilian ministers at Vienna, the Austrian Government has finally granted permission for the Vienna Philharmonic Orchestra to make its proposed three months' tour of South America this summer. Contracts will be signed within the next few days. The place of the famous orchestra at the Salzburg Festival will be taken either by the Dresden or the Berlin Philharmonic Orchestra.

P. B.

LATEST MASCAGNI OPERA FOR VIENNA.

Vienna, February 24.—Felix Weingartner has accepted Pietro Mascagni's "Il piccolo Marat" for performance at the Vienna Volksoper the end of March. Mascagni will come to Vienna to attend the premiere.

P. B.

BLIND COMPOSER'S TRIBUTE TO PRINCESS MARY.

London, March 3.—Twenty pieces of music by blind British composers was the wedding present to Princess Mary by the National Institute for the Blind. The composers of the pieces include William Wolstenholme, Llewellyn Williams, Alfred Wrigley and Sinclair Logan, and the collection was handsomely bound in the workshops of the institute.

C. S.

DUTCH FESTIVAL IN HAMBURG.

Hamburg, February 24.—A Dutch Music Festival is going to take place in Hamburg in October, 1922. The orchestra of the Concertgebouw of Amsterdam, under the

direction of Willem Mengelberg, has been engaged for three concerts at this festival.

A. S.

UNSUCCESSFUL ARTIST ATTEMPTS SUICIDE.

Milan, February 26.—A Czech violinist, Norbert Kubat, who was to give a recital here, attempted suicide by hanging in a public place here when he found that only seven tickets had been sold for his concert. The rope broke, however, and he was found unconscious where he had dropped. His life was saved.

K.

REGER'S BEQUEST TO MUNICH LIBRARY.

Berlin, February 22.—The entire musical property left by the late Max Reger has been donated by the composer's wife to the music section at the Munich State Library. The library is to receive also the entire contents of his study, which will be kept at the Nymphenburg Castle until a proper room at the library is assigned for this purpose.

K. L.

AN EXPERIMENT BY WERNER WOLFF.

Hamburg, February 21.—An "Ave Maria" for women's chorus, string quartet and organ, by Werner Wolff, the young Berlin conductor and composer, has recently had its premiere in Hamburg. The work presents a not wholly successful effort to apply the medieval church modes to modern music.

A. S.

FRAGMENTS FROM ORIGINAL "FIDELIO" IN CONCERT.

Vienna, February 26.—The Orchesterverein der Gesellschaft der Musikfreunde at last night's concert performed fragments from Beethoven's opera "Leonore," which was the original version of "Fidelio."

P. B.

HAMBURG GOOD AT HISSING.

Hamburg, February 21.—The double performance of Igor Stravinsky's "Petrushka" in Hamburg caused a scandal in spite of its excellent rendition under the baton of

MAY PETERSON

SOPRANO METROPOLITAN OPERA CO.



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Gustav Brecher. With a small exception the public had no understanding for this witty music and fled during the performance. At the end the whistling crowd got into a fight with a small minority which showed enthusiastic appreciation. The "Kammersymphonie" by Franz Schreker, brought out by Werner Wolff, also failed to meet with understanding on the part of the audience, so the conductor repeated its performance at the next concert.

A. S.

A POLISH MEMORIAL CONCERT.

Warsaw, February 20.—A very interesting concert was given by the Filharmonia on February 8, in memory of Mieczyslaw Karłowicz, who disappeared on that date twenty-one years ago while climbing in the Tatra Mountains. The program consisted of Karłowicz's symphonic poems, "Oswiecimowie," "The Returning Waves," "A Lithuanian Tale"; his violin concerto, and songs. Włodzimierz Kenig conducted, and the soloists were Michal Wilkomirski, violinist, and Mme. Trampczynska, of the Warsaw Opera.

S. P.

NEW ENGLISH WORKS.

London, March 9.—Vaughan Williams, whose "Pastoral" symphony recently achieved an outspoken success here, has just had a new string quartet performed under the auspices of the British Music Society. It was originally composed in 1908, but revised in 1920. The work made an agreeable impression, and one movement, the "Romance," earned very high praise. The program also included a piece by Arthur Bliss called "Conversations," for string quartet, flute and oboe, described as being by turn witty and strangely moving; also Stanley Wilson's "Phantasy of Spring" and two quintet movements by Maurice Jacobsons.

G. C.

OPERA GOES WELL IN ENGLAND.

Liverpool, March 10.—The triumphant march of the British National Opera Company through the English provinces is fairly under way. The success in Liverpool smashed all precedents. The huge Olympia Theater, seat-

ing 3,200, has been filled to capacity at every performance thus far, and seats for "Parsifal" have been fetching a guinea, more than double the box office price. Every inch of standing room is taken and many people are turned away. During the first month of the company's career over 80,000 people have witnessed the performances. Meantime the Carl Rosa, which has closed down one of its four "sections," is doing very good business with the other three in various parts of the Kingdom. Opera in England is looking up.

R. L.

THE "OLD VIC" DOES "PEER GYNT."

London, March 8.—The "Old Vic" Theater, which has been threatened with compulsory closing by the London County Council until certain building extensions have been made, is still shy £26,900 on its building fund, though the collections taken nightly in the house recently have been the largest on record. Since the theater caters chiefly to the poorer classes, these collections consist chiefly of copper, of course. Appeals are being made to wealthy philanthropists, but no one has come forward thus far to save the "home of Shakespeare and opera in English." The "Old Vic's" latest effort is a brand new production of Ibsen's "Peer Gynt" with the Grieg music. It is very well criticised and draws capacity audiences nightly.

C. S.

MUSICAL R. F. D. A SUCCESS IN ENGLAND.

London, March 9.—According to the annual report of the Carnegie United Kingdom Trust, £27,211 (about \$109,000) was spent by the Trust on music during the past year, out of a total expenditure of 131,770, the bulk of which went for physical welfare and libraries. Of the sum mentioned £18,000 went for church organs. The rest was spent in an effort to provide good music by capable performers in rural areas. With the assistance of the Village and County Town Concerts Fund experimental tours were arranged in the counties of Fife, Perth and Kirkcudbright, and the experiment proved successful. Very small out-of-the-way places were visited and it was proven that the demand for good music is practically universal. The work will be extended in the future.

VIENNA

(Continued from page 7)

of its enormously complicated structure, the work created a profound impression. At the close, some of the conservative hearers hissed, while the majority of the audience applauded fiercely. The sonata was played from the manuscript. Mary Dickinson-Auner, an English violinist, and Eduard Steuermann, Viennese pianist, from the Schönberg group, being the interpreters chosen by the composer himself. They played it with an almost miraculous command of its technical and rhythmic difficulties. In one of her former concerts, Mrs. Dickinson-Auner had reaped honors with Max Reger's rarely heard violin concerto and with a composition of her own, entitled "Irish Fairy Tale," for violin and orchestra, which found much favor.

RUDOLPH POLK SUCCESSFUL.

The element of internationalism which is so strongly predominant in our present concert life, was not confined to Danish, French and English artists alone, though of the latter group special mention is due to the return of Dorothy Moulton, the London singer, who again made us acquainted with some interesting compositions by her distinguished countrymen, Arthur Bliss, Eugène Goossens and Arnold Bax. Many of the other newcomers were of unequal value, and it is with all the more pleasure therefore that one records the well deserved success achieved here by your own countryman, Rudolph Polk. In two concerts he gave a fair survey of his praiseworthy qualities as a violinist, displaying them in such widely varied pieces as the Vivaldi C major concerto, Bruch's "Scotch Fantasy" and the Brahms, Tchaikovsky and Saint-Saens concertos. His is a refreshingly natural musicianship and a truly splendid technique which, while at all times compelling admiration, never overshadows those more subtle qualities of style and feeling which constitute the first and foremost consideration of true artistry.

SZIGETI AND FLESCHE, TOO.

Joseph Szigeti, all too rare a guest in this city, has again gathered enthusiastic applause and flattering criticism on the occasion of his recent reappearance here. Carl Flesch, too, has returned after many years, again enforcing admiration by his reading of the Beethoven violin concerto, which must be counted among the purest manifestations of an art one is rarely privileged of enjoying. He preceded it by his playing of the Dohnányi violin concerto, op. 27, which was heard here for the first time. This is an excellently orchestrated piece of work which shows the composer-pianist clearly under the influence of Johannes Brahms.

PAUL BECHERT.

Blanche Goode with Boston Symphony

Blanche Goode, pianist, who has been on the faculty of the music department of Smith College, Northampton, Mass., for a number of years, was to be soloist there when the Boston Symphony Orchestra gave its annual concert on March 15, playing the Schumann concerto. This will be Miss Goode's last year in the college as she retires at the end of the term to be married and will live in Italy thereafter.

AT THE COMING SPARTANBURG FESTIVAL, MAY 4th

William

SIMMONS

Baritone

has been engaged to sing "Pagliacci" and "Cavalleria Rusticana"

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PORTLAND MAINTAINS HIGH STANDARD OF MUSICAL ACTIVITY

McCormack Gives Final Concert of Peddie Course—Music Week Inaugurated by Fine Program—Boston Symphony Enjoyed—Students' Day Observed at Portland Rossini Club

Portland, Me., March 11, 1922.—The final concert of a course of three recitals was given on February 24, when John McCormack appeared here in City Hall, assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist. The course, under the management of George W. Peddie, of this city, presented on the two previous programs Charles Hackett, Grace Wagner, Renato Zanelli and Evelyn Scotney. Portland has been treated, aside from the usual municipal organ course, to some fine recitals this winter, and the McCormack concert, as was to be expected, drew an unusually large house.

Under the same management, Portland audiences have been privileged to hear, in the past, many of the famous artists of the day. Early in the season Pavlova and her company attracted a large audience which completely filled Exposition Hall. Sousa's Band has twice appeared in the city under the management of Mr. Peddie, and during the visit in this country of Toscanini and his orchestra from La Scala, Milan, Portland again shared with the larger cities in hearing some of the finest offerings of the musical world.

MUSIC WEEK.

Music Week was inaugurated here by a concert given at Keith's Theater on February 20, under the joint auspices of the Portland Rossini Club, B. F. Keith management and the Portland Evening Express Publishing Company. The observance was strictly a local affair from the officials and dignitaries in the audience to the participants in the concert, and there was a good deal of local pride in the fine showing made. All the boxes were filled with city officials and their parties, Gov. Percival P. Baxter and party, members of the Music Commission, Municipal Organist Edwin H. Lemare and Mrs. Lemare, and representatives from musical, literary, social and business clubs of prominent standing in the community. The theater was completely filled, with many standing at the rear. Never in the history of Portland is it remembered that a free concert was carried out on so large a scale as that of Music Week. The program was given entirely under the management of the Rossini Club, the most talented members of the club, with choruses from the high schools, a male quartet, vocal sextet and an instrumental trio taking part. But eight numbers were given, and there were no encores. It was a program appealing to the popular taste, and those who were responsible for the affair have cause to feel gratified for the tremendous success.

THE BOSTON SYMPHONY.

The Boston Symphony Orchestra, Pierre Monteux conducting, gave a concert in City Hall on March 8, playing Beethoven's seventh symphony, A major; tone poem, "Don Juan," Strauss; prelude to "Parsifal," Wagner, and Rimsky-Korsakoff's "Caprice on Spanish Themes," op. 34. This was the ninth concert of the season's municipal organ course. Not since the appearance of these musicians in this city under Karl Muck has the orchestra made such a remarkable impression as it did this season under the direction of Mr. Monteux. Perhaps the "Don Juan" number was appreciated more as played by the Boston Symphony this year than it has ever been at previous hearings. The often played prelude to "Parsifal" took on a new dignity as interpreted by Mr. Monteux and his players, and the Rimsky-Korsakoff "Caprice," closing the program, was important for the rhythmic qualities to which Mr. Monteux gave a most significant translation.

The Portland Rossini Club observed Students' Day on March 9, when representatives of the student membership presented the program at the regular fortnightly meeting at Frye Hall. Students' Day is an annual event and is the only time when the student members are heard at the club meetings, which are open to the public. It has been an institution in the club, intermittently, to observe such days, since its organization in 1871. Eight vocal students were heard on the program, three pianists and one violinist, and all confirmed the impression that Portland includes among its younger musicians those who will later take their places in the musical life of the city. The proceeds of the affair went to swell the piano fund of the club. A Steinway grand has recently been purchased and is now in use at the meetings. Several affairs during the season have been given to help pay for the new instrument, one of the largest being the presentation by the Rossini Club of Aurore La Croix in a piano recital. At that time Miss La Croix played on the new Steinway, and was so delighted with it that she sent the club a check of generous amount to be added to the fund. The president, Julia E. Noyes, announced at the last meeting that the admission proceeds of the next meeting, when a program of music from various operas will be given, will go to the Female Orphan Asylum, and she urged all members to bring their friends and guests that a large amount might be realized for so worthy a cause. A. M. W.

Grainger Enthuses Canadian Audiences

Percy Grainger is at last making an extended tour of Canada. He has been booked for a tour similar to this several times by his manager, Antonia Sawyer, but circumstances (once the war) made it impossible for him to make a complete tour and cancellations could not be avoided.

Now Mr. Grainger is meeting with ovation after ovation. His minimum audience seems to hover about the three-thousand mark. He is appearing as soloist with the Winnipeg Choir on its first tour. Its engagements call for two appearances in Winnipeg, then on to Duluth, Milwaukee, Chicago, St. Paul and Minneapolis.

At all the concerts his two new choral works—"The Anchor" and "A Dollar and a Half a Day"—are being given. However, the Winnipeg organizations is not alone in repeat-

ing the works of Percy Grainger. Word comes from abroad that Arthur Fagge, conductor of the London Choral Society, has been conducting two other choral works at Queen's Hall, London—"The Londerry Air" and "The Morning Song in the Jungle."

Grace Bradley's Recital at the Waldorf

Grace Bradley, Metropolitan Opera contralto, gave her first New York recital of the season at the Waldorf on March 4 before a large and critical audience. Her voice is full, vibrating with dramatic passion, and flows from a boundless vocal source. Her first number, "Ah, Mon Fils," from Meyerbeer's "Le Prophète" gave her the opportunity to display these gifts. To insistent applause she gave "The Morning Hymn," by Henschel, and Woodman's "Awakening of Spring." In her German groups of Brahms and Strauss numbers she again showed the splendid quality of the voice, particularly of her deepest tones. In her last group of Italian and English songs the soloist proved that her voice is best adapted to the larger range of the tragic muse. The "Cry of Rachel," by Salter, in particular permitted her to use the deepest shades which so well suit her temperamentally.

Peterson Delights Salina Music Lovers

Salina, Kan., February 5, 1922.—On the evening of January 27 May Peterson, soprano of the Metropolitan Opera Company, opened the Fritschy Concert Series here at the Grand Theater. The singer gave much satisfaction. To quote in part the review of the Daily Union: "Possessing a voice of remarkable clarity, purity of tone and absolute pitch, coupled with such rare personality that every song

was creative, she sang her way to us and the audience felt the pulse and responded eagerly."

None the less enthusiastic was the critic of the Evening Journal: "Added to a voice of great natural beauty, used with consummate delicacy and finish, Miss Peterson's graciousness would surely win any audience. She sang her songs with exquisite taste and style, and Salina's music lovers gave evidence of their warmest appreciation of her art and her personal charm in insistent encoring." K. H.

Pittsburgh Engagements for Lhevinnes

Josef and Rosina Lhevinne will be the assisting artists at the concerts to be given by the Philadelphia Orchestra in Pittsburgh, March 31 and April 1, and on Sunday afternoon, April 2, they will again be heard in the same city in the series of programs presented this season by the Friends of Music in the ballroom of the Hotel Schenley. At the orchestra concerts they will play the Mozart concerto for two pianos, and Mr. Lhevinne will also play the Liszt concerto in E flat. The major portion of the subsequent recital will be given by Mr. Lhevinne with Mme. Lhevinne appearing in two ensemble numbers.

Berumen Concert Appearances

Ernesto Berumen gave a successful piano recital at the Three Arts Club on March 21, and three days later the young pianist appeared at the Studio Club of New York City. Mr. Berumen will be one of the artists appearing in a benefit concert for the St. Andrew's Hospital on April 17, after which he will leave for Toledo to give a piano recital on April 20.

Atlanta Constitution Concert Tenor

Gives Recital Of High Class Mch. 3, 1922.

A real voice, and the power of using it, a catholic taste in songs, the discrimination of style, and the sympathy of the artist—these were some of the things which made the recital by Frederick Gunster, tenor, Thursday at Egleston hall, an event, carrying the most genuine and most refined type of enjoyment. The very bad weather thinned the audience somewhat, but the character of the house was such as to provide the singer an enthusiastic appreciation. The recital was the final number in the Music club's Series Intime, and an appropriate culmination, in the high standard of the artist's work, and of the music presented, to the excellent season the club has provided.

Varied Program.

The program was quite varied, and most noteworthy, perhaps, in the fine quality of the singer's intonation in the trying intervals of Dvorak's "Songs My Mother Taught Me" and A. Borodine's "Dissonance," both significant also in feeling; the dramatic beauty of Rubenstein's "The Asra," this toned down, to the requisite of concert taste; the translation of that element of the spirit in which the songs of Hugo Wolff often excel, this revealed in his "Secrecy;" and the sustained poise and grace of Lalo's aria "Valnement ma Bien-Aimee" from "Roi d'Ys." Nor must the mystic suggestion in Winter Watts' beautiful "Ponte Vecchio" be overlooked and the inspirational Grieg song "In a Boat." Mr. Gunster's singing of it showing plainly how he loves it, nor to go to the other extreme of style, the plantation ditties and dark hymns which Mr. Gunster, although he is a Philadelphian, does with a faithfulness and a splendid humor which even a southern audience must find flawless.

Sings "Plantation Ditty."

The "Plantation Ditty" on his program, its music by Miss Nan Stephens and its text by Frank L. Stanton, needed not the recommendation that it was the work of Atlantans to give it worthy place on a program selected for values.

That excellence of diction now more than ever necessary in the concert artist in America, since the English text so often prevails and therefore the singer can find no refuge from necessity for intelligible enunciation, Mr. Gunster possesses to most satisfying degree. All in all, he has the qualities that are fast gaining for the American artist that suitable recognition, once so difficult for any but the foreigner to acquire, but now accorded without question to the singer of whatever nationality, provided he measures up, and perhaps with greater alacrity to the native.

A substantial element in the satisfaction accorded by the recital lay in the beauty of the accompaniment provided by Mrs. Charles E. Dowman, president of the Atlanta Music club. LOUISE DOOLY.

FREDERICK GUNSTER SCORES IN CONCERT

BY O. B. KEELER

The concluding recital of the Series Intime, presented by the Atlanta Music club for the season just closing, introduced to an appreciative audience at Egleston hall on Thursday afternoon Frederick Gunster, tenor, in as delightful and varied a program as may be imagined.

Mr. Gunster is a Philadelphian, an athletic-looking, well-set-up young man with plenty of voice and the ability to restrain and use it with rare skill and effect in such numbers as Pearl Curran's "Rain," F. K. Logan's "Pale Moon," and Winter Watts' amazing picture, "Ponte Vecchio."

Beginning with the charming aria, "Valnement Ma Bien-Aimee," from Lalo's opera, "Le Roi d'Ys," the program ranged through five groups, all the way from Rubenstein's sharply dramatic "Asra," to the delectably whimsical singing of "Leetle Butteese," "Kitty, My Love" and several of Frank Stanton's verses, his program concluding with a plantation ditty set to music by an Atlanta composer, Miss Nan Stephens, who was in the audience. A northerner, Mr. Gunster's intoning of the famed old negro hymn, "Standing in the Need of Prayer," and his treatment of Stanton numbers, met the enthusiastic approval of his southern audience, and in all his singing the enunciation was singularly exact and pleasing.

Mr. Gunster sang two Grieg numbers, "A Swan" and "In the Boat," and the unmatchable bit by Dvorak, "Songs My Mother Taught Me," and stirred memory oddly with his rendition of the "Volga Boatmen's Song." His singing of Hammond's "Ballad of the Bony Fiddler" was peculiarly impressive, and the most delicate bit of the afternoon possibly was "Rain," by Pearl Curran, to Mr. Gunster's remarkable singing being added the charm of an exquisite accompaniment by Mrs. Charles E. Dowman, who was at the piano throughout.

Mr. Gunster has been engaged to assist

GERALDINE FARRAR
on her spring tour, 1922

Management: Haensel & Jones
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Votichenko's London Success

Sasha Votichenko, who always manages to create a delightful atmosphere of repose and unconventionality at his unique Concerts Intimes, recently gave a private recital in a London hotel which created almost as much interest as his concert at Lansdowne House which was given for the benefit of the London Hospital.

The Prince Yousouppoff, who won immortality by shooting Rasputin, asked Mr. Votichenko if he might come in to hear him play and bring his wife. Then the Grand Duchess George asked if she might bring her daughter. And so the news that Votichenko would play on his historic instrument, the tympanon, spread until the audience swelled to twenty-three. It was said that this was a concert which many people would have given their ears to have attended.

The Grand Duchess George and her daughter Xenia also were present at the recital which Votichenko gave at Wigmore Hall on January 26. Among others in the audience were P. Bark, the ex-Russian Minister and his wife, Prince Bolgoroukoff, Countess Pahlen and Princess Obolensky. On this occasion Votichenko was assisted by Tatiana Makushina and the Russian Vocal Quartet. One of the interesting numbers on Mr. Votichenko's program was the Russian rhapsody, a selection of folk songs collected by him in all parts of Russia and compiled with the help of Leo Tolstoy, and also the "Selections From His Note Book" by Gluck.

Rubinstein Engagements Coming in Rapidly

Daniel Mayer reports that Erna Rubinstein, the latest sensation among violinists, has already awakened a wide interest the country over, although she has been in America a little more than seven weeks. She was engaged for a recital at the University of Minnesota, Minneapolis, for March 30, taking the place of Eugene Ysaie, who is unable to fill the engagement. She has also been engaged for a recital on Easter Sunday, April 16, at the Bethany College Festival, Lindsborg, Kans. Robert Slack, the Denver impresario, who heard her at her second appearance with the New York Philharmonic Orchestra on March 14, signed contracts the following morning for a concert in Denver in March, 1923.

"Twilight Music" Given by Dickinson

Continual rain did not prevent a large attendance at Dr. Dickinson's presentation of Bach, Buxtehude and Handel music at the Brick Church, March 10; in fact, the church was crowded and the bright and happy sounding music of the Fuga-Gigue and of the song, "My Heart Ever Faithful," served to cheer many care-laden countenances. Master William Glean, boy soprano, with perfect enunciation and high F of excellent quality, held attention in "Angels Ever Bright." Cellist Thrane played an adagio in G with noble tone. The lad Glean also did his part in the "Twilight Music" (Buxtehude) well, and F. Reed Capouilliez, baritone, upheld his good reputation in his short solo. The solid tone of the chorus, dependable and firm, showed thorough training under Dr. Dickinson, and Elizabeth Smythe and

Marion Parsons, soprano and alto, had a small share in the work.

A Chopin program was given at the Friday Noon Hour of Music at the Brick Church, March 24, by Clarence Dickinson, with Alice Louise Mertens, contralto, and Maurice Kaufman, violinist.

London String Quartet En Route Home

The London String Quartet (James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, cello) has just completed a most successful tour of this country and is on its way back to London by way of Toronto. On leaving New York the quartet went to Boston, where it gave a Beethoven cycle, playing the quartets in chronological order—a most instructive thing for students and treat for all true music lovers.

London is to hear the Beethoven cycle beginning April 24. Previous to its entrance into London the quartet will play a few dates in the provinces. Afterwards it will again be in the provinces and will make its way to Glasgow for the Chamber Musical Festival in October. The quartet is then booked for a tour of Spain and will be back in America on January 1, again under the management of Antonia Sawyer. From America the itinerary takes it through Northwest Canada, and thence to Australia for the summer season of 1923.

This quartet is esteemed as one of the greatest of quartets and its return to America in the fall is looked forward to with interest.

Valentina Crespi Captures a "Tourte"

Valentina Crespi, the Italian violinist, who has been playing in America this season, is now the proud and happy possessor of a genuine "Tourte" bow, one of the few in existence. She got it through Wurliizer, with all kinds of guarantees as to its being a real "Tourte," and Miss Crespi is fortunate in having captured it, for it is the consensus of opinion among violinists that the bows of this famous maker were and are the best in the world. The maker, Francois Tourte, who lived in his native city of Paris from 1747 to 1835, was the inventor of the modern shape of bow, which gave a flexibility to violin playing unknown and unattainable before his time.

Sessions' Recital at Washington Irving School

Archibald Sessions gave an organ recital, March 19, on the grand organ in Washington Irving High School, playing works by Bach, Mendelssohn and modern composers. The brilliant technic of this organist, as well as his good taste, was much admired. William H. Stamm, tenor, assisted in a group of songs.

Hofmann Plays with Philadelphia Orchestra

The Friday afternoon, March 10, and Saturday evening, March 11, program of the Philadelphia Orchestra, Leopold Stokowski, conductor, consisted of the Mozart "Jupiter" symphony, the Carpenter "A Pilgrim Vision" and the first Hungarian rhapsody, Liszt. Josef Hofmann was the soloist, playing the Beethoven concerto in E flat.

BERLIN

(Continued from page 7)

program of his second recital the Handel-Brahms variations, thirteen "Visions fugitives" of Prokofiev, the fourth sonata and the four "Poems" or Scriabin, with Bach and Liszt as the Alpha and Omega respectively. H. L.

THREE SINGERS.

Herman Jadowlker, in excellent vocal shape, gathered the thousands of his admirers at his song recital in the Philharmonic. Though of late his singing has sometimes fallen short of expectations, he fully reached, on this occasion, the standard set by himself in former years, and his performance was a real treat for the ears.

Oda Slobodskaya, formerly a distinguished singer of the Imperial Opera in Petrograd, has taken up her residence in Berlin as a refugee and has become one of the most distinguished members of the Russian artistic colony in Berlin. If she could sing in German as well as she does in Russian, she would be welcomed in any German opera house. Her rendering of the vocal masterpieces of Russian music is impressive both by its emotional strength and a superior vocal culture. Alexander Labinsky as her accompanist deserves special mention.

Last but not least we must record the reappearance of a young singer of superior rank. Emmy Krüger, formerly a member of the Vienna and Munich operas, pupil of Lilli Lehmann and protégée of Bruno Walter, has devoted herself very largely to the singing of lieder of late. Her success in this department is notable, not only by reason of a soprano of great beauty, fullness and sympathetic quality, but of a remarkably intelligent delivery, added to great charm of personality and appearance. That she is a born Brünnhilde and Isolde is at once apparent, but her singing of songs by Brahms, Wolf and Tschaiakowsky was so free from theatricalism, and so pure in style, that the dramatic possibilities were for the moment forgotten. However, here is the youthful Wagnerian heroine par excellence—a rara avis in these days.

CÉSAR SAERCHINGER.

Levitzi to Return to Macon, Ga.

When Mischa Levitzki played at the last Macon, Ga., Festival, in 1920, the critic of the Macon Telegraph wrote: "Mischa Levitzki did more last night to further the cause of music in this city than any other one factor could do in a dozen years." His success there has resulted in an engagement to play again in the Georgian city on December 12, under the auspices of Wesleyan College Conservatory of Music.

Schofield Not to Be Church Soloist

According to information recently received from Edgar Schofield, he has not accepted the position of bass soloist at the First Presbyterian Church. Mr. Schofield states that his concert activities make it impossible for him to accept such a post. He gave a recital at Bradford College on March 8.



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SOPRANO	MEZZO-SOPRANO	CONTRALTO	TENOR	BARITONE	BASS
CHRIST IN FLANDERS Ward-Stephens	BOWL OF ROSES, A.....Clarke	BELOVED, IT IS MORN Aylward	AI! THOUGH THE SILVER MOON WERE MINE.....Lohr	BECAUSE.....D'Hardlet	CHIP OF THE OLD BLOCK, A Squire
FAIRY LULLABY.....Quiller	DAWN, THE.....D'Hardlet	DADDY'S SWEETHEART Lehmann	BROWN EYES BENEATH THE MOON.....Hamblen	BLIND PLOUGHMAN.....Clarke	CHORUS, GENTLEMEN!.....Lohr
GOLDEN DANCING DAYS, Clark	GOOD MORNING, BROTHER SUNSHINE!.....Lehmann	FOUR DUCKS ON A POND Needham	FLEURETTE, I SHALL NEVER FORGET.....Wood	GERALDINE.....Clarke	DRUM-MAJOR, THE.....Newton
HAD HE BUT KNOWN Ward-Stephens	I'D BUILD A WORLD IN THE HEART OF A ROSE.....Nicholls	GRAY DAYS.....Johnson	LITTLE YVETTE.....Wood	HOUSE OF MEMORIES, THE Aylward	DRUMMER-BOY, THE.....German
LITTLE BLOSSOM THOUGHTS OF YOU.....D'Hardlet	I FOUND A PARADISE.....Forster	HEATHERLAND.....Dumayne	LOVE'S GARDEN OF ROSES Wood	IN SUMMERTIME ON BREDDON Peel	FLORAL DANCE, THE.....Moss
LITTLE WOODING, A.....Eidell	I KNOW A LOVELY GARDEN D'Hardlet	HOMING.....Del Riego	ROAD THAT BROUGHT YOU TO ME, THE.....Hamblen	I PITCH MY LONELY CARAVAN AT NIGHT.....Cantos	GUNNER, THE.....Wood
LOVE'S A MERCHANT.....Carow	LAND OF THE LONG AGO, Ray	JUST A LITTLE HOUSE OF LOVE.....Wood	ROSES OF PICARDY.....Wood	LITTLE CORNER OF YOUR HEART.....Lohr	LIGHTERMAN TOM.....Squire
SOMETIMES IN MY DREAMS D'Hardlet	LOVE WILL CALL YOU HOME Ransom	MA CURLY-HEADED BABBY Chism	SOME DAY YOU WILL MISS ME.....Darewski	MATE O' MINE.....Ellott	RINGERS, THE.....Lohr
SONG OF THE SOUL.....Brill	MAMMY'S PRAYER, A.....Ransom	NIGHT NURSERY, THE.....Arvedale	SONG OF SONGS, THE.....Moya	MOTHER O' MINE.....Tours	THREE FOR JACK.....Squire
THERE IS EVER A SONG SOMEWHERE.....Ward-Stephens	OUT OF THE SILENCE.....Moss	ROSE IN THE BUD.....Forster	THANK GOD FOR A GARDEN Del Riego	ROSE OF MY HEART.....Lohr	VILLAGE BAND, THE.....Lohr
THERE ARE FAIRIES AT THE BOTTOM OF OUR GARDEN Lehmann	SPRING HAS COME, THE.....White	SON OF MINE.....Wallace	THERE IS NO DEATH, O'Hara	WHEN CELIA SINGS.....Moir	WOLFPOF, THE BOWMAN Neeson
WAKE UP! (Spring Flowers) Phillips	VOGA, VOGA, GONDOLIER Clarke	WERE I A BUTTERFLY Lehmann	YOU IN A GONDOLA.....Clarke	WHERE MY CARAVAN HAS RESTED.....Lohr	YOUNG TOM O'DEVON.....Russell

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HE HAS A POWERFUL, RESONANT VOICE, NOT AS MELLOW AS CARUSO'S, BUT BETTER SUITED TO THE PART.—*New York Evening Post* (H. T. Finck).

A TENOR VOICE OF CONSIDERABLE BEAUTY AND POWER. . . . ACTED THE PART WITH IRRESISTIBLE ROMANTIC APPEAL.—*New York World*.

VIRILE, FRESH, VIBRANT, RESONANT, FORCEFUL, SOLID VOICE; A TENOR THAT HALTS NOT AT THE SCORE'S FINGER POINTED AT B FLATS, B'S AND HIGH C'S.—*Chicago American* (Herman Devries).

UNCOMMONLY GIFTED NATURALLY WITH A VOICE OF CHARM.—*Chicago Tribune*.

(In "Pagliacci.")

MANY IN THE AUDIENCE, TO JUDGE FROM THE APPLAUSE, SEEMED TO APPRAISE HIM AS THE TRUE SUCCESSOR TO CARUSO.—*New York American*.

THE NEW GREEK TENOR IS A MOST DELIGHTFUL ADDITION TO THE CHICAGO COMPANY.—*New York Evening Mail*.

HE SANG SUPERBLY. HAD A RECEPTION SUCH A NEWCOMER RARELY GETS, BEING RECALLED ELEVEN TIMES AFTER THE FIRST ACT.—*London Star*.

A WONDERFUL PIECE OF SINGING AND A NO LESS WONDERFUL AND ORIGINAL PIECE OF ACTING.—*London Express*.

(In "Tosca.")

HIS RICH, ROBUST VOICE IS OF UNUSUALLY FINE QUALITY. HIS STAGE PRESENCE IS SUCH AS IS DENIED TO ONLY TOO MANY TENORS.—*London Sunday Times*.

A LOVELY VOICE, WARM AND POWERFUL. . . . SINGS WELL, ACTS WELL, LOOKS WELL.—*London Daily Telegraph*.

A VOICE OF UNUSUAL SWEETNESS AND GREAT POWER, AND IS A CULTIVATED SINGER.—*London Daily News*.

(In Concert.)

MADE A MOST FAVORABLE IMPRESSION AS A CONCERT ARTIST, WITH HIS VIRILE, POWERFUL VOICE AND AN AGREEABLE SPIRIT OF YOUTH.—*New York Morning Telegraph*.

GAVE AN ENTHUSIASTIC AUDIENCE MUCH PLEASURE WITH HIS OPERATIC SELECTIONS AND WITH HIS SONGS.—*New York World*.

VOICE IS MOST BEAUTIFUL. . . . SANG THROUGHOUT WITH MAGNIFICENT FERVOR.—*New York Globe*.

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Her tonal qualities are something to forever remember, being nearly akin to the oboe in clarity and perfect evenness of fiber. One of the purest vocal gifts in its entire range that has ever graced our stage, is the only classification one can venture that seems in any way to do the singer justice.—Los Angeles Herald, February 3.

The biggest, smoothest, most colorful soprano voice I've heard in a long, long time, of wide compass and astonishing flexibility—a voice in which there is not the shadow of a break between registers, a voice in which the alt is as glorious and full as the mezzo, and in which sweetness and tenderness find a delightful expression as the dramatic passages sweep over you like liquid fire.—Santa Barbara Daily News, January 21.

Her Art

In her first number, the lovely aria from "Carmen," she proved herself to be an artist of the first rank. Portland has heard many Micaelas attempt the aria during the past few years, but none has attained the delightful quality of tone without losing the dramatic possibilities of the aria as well as Mme. Stanley.—Portland Telegram, February 9.

The high quality of Mme. Stanley's art, her fine interpretative ability, and the marked intellectual character of her presentation of each song, made the evening one of delight. Her enunciation is a thing to wax enthusiastic over. Mme. Stanley so articulated each word, so finished and caressed each phrase, her voice so fine and pure as they fell like pearls from her lips, as to be a joy to her listeners and a lesson to every student of vocal and dramatic art.—Tacoma News Tribune.

Her Programs

In the drawing of programmatic lines, the selections of significant form and the brushing of tints, it revealed fineness in artistry and delicacies of touch. It avoided the heroic gesture and the heavy massing of effects, while preserving the impression of power in restraint.—San Francisco Chronicle, January 24.

Mme. Stanley has studied the value of contrasts and her programs because of this are nicely balanced. In fact, there is the same finish and completeness about her entire recital.—Sacramento Bee, January 30.

Her Manager

who is booking her heavily for 1922-23

LOUDON CHARLTON
Carnegie Hall, New York

Granberry Piano School Recital

Saturday morning, March 8, at Aeolian Hall, the Granberry Piano School, George Folsom Granberry director, presented a number of pupils in recital. Students of various grades appeared on the program, and a double purpose was achieved: it showed their development and progress, and it gave them the experience of playing before the public in a large hall. There were solo and ensemble numbers, and it was surprising to see how some of these youngsters could play in ensemble. Even the smallest ones, of the first grade, managed five grand pianos together without any disastrous results. Using the Granberry keyboard studies and two short numbers, the pupils illustrated a phase of the sight, touch and hearing system of musical development. People from the audience requested the numbers to be played in various major and minor keys, and it was remarkable how readily and accurately these children transposed them. Lia Varel, Elizabeth Boyle and Howard Konkle presented solo numbers in a creditable manner. Charlotte Rado played the first movement of the Beethoven concerto in C minor, op. 37, with fluent technique and a fine touch. The cadenza was by Dr. Elsenheimer, who played the orchestral parts on a second piano. Dr. Elsenheimer also played the second part to the second and third movements of the "Emperor" concerto, E flat major, op. 73 (Beethoven), which was admirably performed by Kenneth MacIntyre. He revealed an excellent technique and good knowledge of style. The Schumann andante and variations, for two pianos, two cellos and horn, was given a grateful interpretation by Mrs. Granberry, Helen Jalkut, Philip Bernolfo and Gerald Merville.

The ensemble numbers—a Bach concerto in G major, the andante of the Haydn "Surprise" symphony, a Weber sonatina in C major, "Gavotte" in F (Scharwenka-Parlow) and "Marche Heroique," B minor (Schubert)—were given by pupils numbering four to fifteen. Those taking part were Anna Batton, Augusta Kusel, Matilda Mayer, Helen Short, Misses Brush, Bull, Hayes, Hubbard, Johnson, Jones, Masters, Potter, Pyle, Waltz, Watson, Weaver, Wintermute, and Mmes. Henry and Pollock; Lia Varel, Elizabeth Boyle, Howard Konkle, Frances Dowie, Ruth Wilson, Eleanor Hamann, Isabel Hatfield, Janet MacPherson, Frieda Uhlemann and Sara Weigester; Robert Cabot, Nathalie Conkling, Richard Delano, Simone Strasser, Anna Marie Gyrne, Romaine Bristow, Beatrice Bonsall, Pauline Conkling, Eugenie Finn, Edith Fendrich; Messrs. Barker, Bahr, Brereton, Erickson, Hatfield, Krueger, Mainwaring, McNulty, MacIntyre and Stevens; Robert Coates, Ruth Foley, Alexander McIlvaine, Dorothea McIlvaine, Margaret McMurray, Ellen Kelly, Lorna Mackay, Robert Munier, Edward Nichols, Charlotte Perez, William Papalardo, John Kendall, Mary Elizabeth Robbins, Arthur Schroyer and Marjorie Stewart; Isabel Peters, Charlotte Robbins, Anne Sharp, Genevieve Stotler and Richard Weaver.

American Composers' Songs Presented

At the February meeting of the New York Singing Teachers' Association, M. Boone's studio in Carnegie Hall was filled to capacity by a distinguished and representative audience which was attracted by a splendid program of fine American songs, the masterpieces of four of our best composers. The association is not only devoted to the support and advancement of the art of music by Americans, but also is making every effort to bring the attention of the singers and teachers to their songs.

In response to the invitation of George E. Shea, president of the association, Gena Branscombe, Pearl Curran, Alexander Russell and Frank La Forge not only "Came with a Song" (to quote Mr. La Forge), but also, came with a number of the finest gems among their writings.

Pearl Curran, first on the program, had the experienced assistance of Blanche Da Costa, whose singing gave new insight to "The Holiday," "Nursery Rhymes," "Evening Rain," and finally "Dawn," the latter so well known and so often sung, but so little understood as explained by Mrs. Curran.

The Gena Branscombe group was sung by Zoe Pearl Parks, contralto. Such familiar and well liked songs as "Hail Ye Tyme of Holie-Daies," "I Bring You Heartsease," "Just Before the Lights Are Lit" and "The Best Is Yet to Be" delighted a difficult-to-please-but-appreciative audience.

Frank La Forge was ably represented by Charlotte Ryan, soprano, who sang with fine interpretation and finish the songs which come to mind whenever the name La Forge is mentioned.

Alexander Russell was delightfully humorous in his description of the thoughts which prompted the writing of "In Fountain Court," "Sunset," "When in Thine Arms" and "Sacred Fire." The beautiful singing of Beatrice Bloom, soprano, who gave generously of her art to the demands of these beautiful and extremely difficult songs, lifted the audience to the final stage of enthusiasm.

Terry-Davis Musicale and Reception

Robert Huntington Terry gave a reception and musicale at his studio, Metropolitan opera house building, March 10, in honor of Mrs. John Davis and daughter, Eleanor M. Davis, of Hannibal, Mo. An interesting program of the compositions of Miss Davis and Mr. Terry was given by Martha Fine, soprano; Elinor Whittemore, violin; Martha Whittemore, cello; James MacDonald, baritone, and Augustus Post, bass, both composers being at the piano. Among those present were Ida Geer-Weiler, Minnie Carey-Stine, Florence Otis, Mabel Empie, Amy Ray-Sewards, Pierre Remington, Claude Warford, Ralph Cox, John Prindle Scott, Ralph Thomlinson, Master Robert Phillips and Adele Luis Rankin. A number of Mr. Terry's pupils received with Mrs. Terry, and served refreshments. Martha Fine, a youthful soprano, sang very acceptably Mr. Terry's latest song success, "The Answer"; she is the daughter of Beatrice Fine, former well known soprano.

Becker Talks and Demonstrates Color in Music

At the regular monthly musicale of the American Progressive Piano School, Carnegie Hall, Gustave L. Becker gave a talk, illustrated at the piano, on the subject, "Atmosphere and Color in Music." Attention was called to some of the devices used unconsciously or with design by composers to create a suitable atmosphere for a tone-picture. The resources of rhythm, melody and harmony were analyzed and tone color was discussed from various angles of

view. The resources of a tone-producing instrument were considered. Light was thrown upon the subject through acoustics, considering variously blended overtones, resonance, diffusion of sound waves, reinforcement, interferences, etc. Methods of tone production at the piano were described, showing the seldom fully exploited resources of this "home-orchestra." The key and hammer mechanism was described and the mechanical principles made clear, to show what kind of a combination of direction, distance, force and velocity of motion were required to produce an ideal piano tone and to approach certain orchestral colorings.

The great help afforded toward tone color modulation by the pedals was explained and convincingly demonstrated. It was pointed out how science had helped the artists more fully to realize their ideals. Among the illustrations were compositions by Mozart, Schumann, Liszt, Grieg, Scott, MacDowell and Becker. Mr. Becker was urged to give this lecture elsewhere before audiences of music students and musical clubs. The next monthly musical will be devoted to Russian music.

Arthur Kloth, Seattle Violinist, Heard

Francis J. Armstrong, head of the violin department of the Cornish School, Seattle, Wash., has brought out several startling pupils in the past few seasons but none with more promise of big success or with greater technical finish than

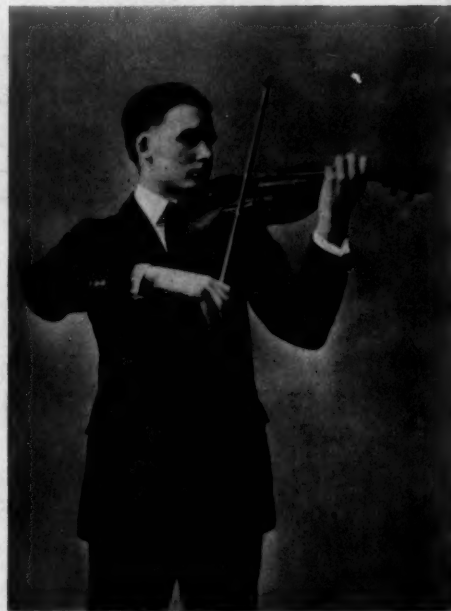


Photo by James & Merrihue

ARTHUR KLOTH,

artist pupil of Francis Armstrong, head of the violin department at the Cornish School, Seattle, Wash.

young Arthur Kloth, a seventeen-year-old youth who gave his own recital at the Cornish School recently. Those qualities which mark the artist in the young violinist were very apparent in the playing of young Kloth. His intonation was well nigh faultless and of especial excellence was his double stopping and the variety of his bowing. He possesses a feature which is noticeable in all of the students from the advanced work under Mr. Armstrong, namely an assurance and authority, combined with a sense of maturity in musicianship that is rare among artist students. His program included the Wieniawski concerto; Siciliano and Rigaudon, Francoeur-Kreisler; air for G string, Bach; prelude and allegro, Pugnani-Kreisler; scherzo, Van Goens; melody "Les Adieux," Sarasate; "Caprice Viennois," Kreisler, and polonaise in D major by Wieniawski.

J. H.

Hans Kronold Memorial Concert May 7

An event which offers a sympathetic appeal is the Hans Kronold Memorial Concert, Carnegie Hall, planned for Sunday evening, May 7. Under Chairman Baroness Von Klenner the program promises to be an excellent one. The well known cantor, Josef Rosenblatt; the chorus of the Rubinstein Club, under the leadership of William R. Chapman; Leo Schulz and an ensemble of cellists and harpists; Earl Tuckerman, baritone, and several other distinguished vocalists, with a carefully selected orchestra of fifty musicians under the conductorship of Henry Hadley, are on the program. The committee meets Sundays at 2:30 p. m., in the studio of Charlotte Babcock, room 915, Carnegie Hall, and those taking active part in promoting the event are: John M. Fulton, of the Musicians' Club, treasurer; Mildred J. Kamsler, recording secretary; A. B. Rosenfeld, secretary; Henry Hadley, chairman artists' committee; Harry Barnhart, chairman committee of arrangements, and Anson C. Baker, chairman of the program committee.

This memorial concert will pay tribute to Hans Kronold's character and personality as well as to his achievements as a musician.

Frieda Hempel in Texas

Despite the bad times, which have wrought havoc with many tours this season, Frieda Hempel's tour has been a series of triumphs. When the season is over she will have sung thirty Jenny Lind concerts, forty recitals and six appearances with orchestras—seventy-six appearances for the six months she devotes to concerts. The Jenny Lind concerts in particular have drawn phenomenal houses, Houston and Dallas each having audiences of more than 3,500 people—the largest house of the season in each city. The Dallas Male Chorus, under whose auspices she appeared in Dallas, induced the prima donna to sign a contract for next season before she returned to the stage for her second group of songs.

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NOTE—The Chicago Musical College begs to give notice that Mme. Delia Valeri is under contract to teach in its Summer Master School for the next two years. Students intending to avail themselves of her instruction during the summer are warned not to make application for lessons to be given elsewhere. No instruction can be given by Madame Valeri at that time except at the Chicago Musical College.

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J. Fletcher Shera Elected President of Music Students' League

At the first formal organization meeting of the new Music Students' League held last Sunday afternoon, March 26, at the Art Center, 65 East Fifty-sixth street, the following officers were elected for the ensuing year: J. Fletcher Shera, president; Dr. Edward A. Noble, first vice-president; Thelma Spear (student), second vice-president; Mrs. Helen Fountain, treasurer; Florence Mendelssohn (student), secretary; Marion Johnson (student), recording secretary. A constitution and by-laws were formulated and accepted and it was announced that the association had consummated its record of incorporation at Albany under the laws of the State of New York. It was decided to have four classes of membership, namely: active, associated, honorary, and junior, the active membership consisting of music students over the age of sixteen, the associate members being those interested in music and in the welfare of music students, the honorary members to be elected to the advisory board and board of directors, and the junior members to be music students under the age of sixteen and to be exempt from dues. Amidst great enthusiasm Mr. Shera announced that the Musicians' Club of New York had offered the use of its club rooms at 173 Madison avenue to the younger organization as a temporary headquarters and also would make such changes in its own by-laws as to enable the students to obtain other advantages through association with the senior body. It was decided at last Sunday's meeting of the Music Students' League to have committees on membership, business arrangements, musical and other programs, the social welfare of students, publicity, etc. There were about three hundred persons present last Sunday and a still larger number is expected to be at the next meeting next Sunday afternoon, April 2, at the Art Center. Following the business proceedings at the March 26 meeting, Marie Tiffany, the soprano, gave a delightful little impromptu recital of songs, accompanied in a most artistic fashion by Margot Hughes. Miss Tiffany's skillfully used voice and splendid interpretative art found a quick response from the unusually discriminative body of listeners and she was rewarded with resounding applause and forced to sing several encores, especially after her group of Chinese lyrics set to modern music by Scott, Carpenter, Bantock and Crist.

Zoellner Quartet Now on Spring Tour

On March 13, in Roanoke, Va., the Zoellner Quartet gave the first concert of a spring tour which calls for forty-six appearances. A few of the cities to hear the Zoellners are

Fairmont, W. Va.; Rock Hill, S. C.; Oxford, Miss.; Emporia and Baldwin, Kans.; Decatur, Jacksonville and Chicago, Ill.; Denver and Durango, Colo.

Recently the Zoellners had the disagreeable experience of having their home in Los Angeles burglarized. Among the loss was a beautiful antique scarf-pin belonging to Joseph Zoellner, Jr., and given to him by his friend, Mahmoud Khan, Persian Minister to Belgium. Antoinette Zoellner had a highly prized diamond brooch, a gift to Miss Zoellner from the Duchess de Vendome, stolen.

Haydn Owens Successful as Pianist, Accompanist and Conductor

A musician of wide and varied experience, Haydn Owens of Chicago has won his spurs as pianist, accompanist and conductor. Mr. Owens, who comes from a musical family, started his musical education at a very early age under the guidance of his parents and later under some of the most prominent instructors of this country and Europe, the best known of whom are Glenn Dillard Gunn and Rudolph Ganz, with whom he studied piano; Richard Hageman, accompanying, and while in Paris he studied conducting, orchestration and opera with Isadore Phillip, piano, and Albert Wolf, chief d'orchestra of the Opera Comique. Thus Mr. Owens is a thoroughly well equipped musician, who has won success in the triple capacity of pianist, accompanist and conductor, and has toured the United States, Canada, Mexico, Great Britain and France with success. As a pianist and accompanist he has shared programs with many prominent operatic and concert artists, among them being Riccardo Martin, Theo Karle, Evan Williams, Graham Marr and the Boston Opera Company, winning the praise of public and press alike. Conducting was an early issue



HAYDN OWENS,
pianist, accompanist and conductor.

with this gifted musician, as he began when he was thirteen years of age, taking part in a large Welsh choral competition, which he won and later captured numerous prizes in choral competitions all over the United States, the most notable being at the Exposition in San Francisco.

As conductor of the Haydn Choral Society of Chicago, Mr. Owens has received much praise from the critics for his efficiency, Karleton Hackert recently stating in the Chicago Evening Post that "Mr. Owens is an excellent conductor" and that "he understood the music and held his forces well together." Also Herman Devries, commenting upon the recent performance of Piere's "Children's Crusade," conducted by Mr. Owens, stated in the Chicago Evening American that "its beauties were ably brought forth by Mr. Owens with the assistance of sixty members of the Chicago Symphony Orchestra, and a group of able soloists" and that "the orchestra was Mr. Owens' respectful servant, and together they contrived beautiful and sustained support to the singers and a most sympathetic treatment of the score."

Dorothy Jardon Aids Jewish Drive

At the gala vaudeville show that was given, beginning at mid-night, at the Palace Theater on Saturday last, as a benefit for the Jewish Drive, one of the most interesting features was Dorothy Jardon, former Chicago Opera soprano, who swept the packed house completely off its feet by her beautiful rendition of "Eili, Eili." Miss Jardon has always had a lovely voice but never has the writer heard her to better advantage than on the other night. Instead of responding to an encore, the stunning looking singer introduced to the audience Cynthia Teal, the talented and attractive young daughter of the late Ben Teal, who was for so many years the international producer for the late Charles Frohman productions. Miss Teal makes a favorable impression for she is very good to look upon and is the possessor of a soprano voice of sweet, clear quality which she uses well. She sang two songs, one of them George Garton's "Lilac Tree," which "went big" with her audience. Others on the all-star bill were Al Jolson, the Dolly Sisters, Frisco, Belle Baker, Ed Wynn, Miss Juliet and many others.

Dates for Maurice Dambois

Maurice Dambois, the cellist, recently met with his usual success when he appeared in concert in Terre Haute, Ind., March 16, and Memphis, Tenn., March 20. Some of his recent and future dates are: New Orleans, La., March 23; Washington, D. C., March 30; Philadelphia, Pa., April 4; New York (Acolian Hall recital), April 8, and Englewood, N. J., April 10.

A New Quartet

Goldina de Wolf Lewis, soprano; Neira Riegger, contralto; Charles Hatcher, tenor, and Lionel Storr, bass baritone, appeared in quartet and solo numbers at a con-

cert in Jersey City, N. J., on March 13. This was the first public appearance of this new organization and many other dates are pending for the spring. The quartet is under the management of Annie Friedberg.

Martinelli Sings to 18,000

There was a most unusual concert at the huge armory of the Eighth Coast Artillery in the Bronx on Sunday evening, March 26. Here at the concert assembled what was probably the largest indoor concert audience ever under one roof in New York. It was given under the auspices of the American Legion Posts of the entire Bronx County, and the artist chosen was Giovanni Martinelli, the Metropolitan tenor. Approximately 18,000 people had assembled on the great floor and balconies to hear the splendid artist, who was in superb voice. His ringing tones had no difficulty in filling the great auditorium and there was a tremendous demonstration after each of the arias which he sang, including "Celeste Aida," from "Aida," "O Paradiso," from "L'Africana," "Cielo e Mare," from "La Gioconda," and "La Donna e Mobile," from "Rigoletto." Mme. Olga Carrara, dramatic soprano, was the assisting artist. She sang "Voi Lo Sapete," from "Cavalleria Rusticana," and "Ritorno Vincitor," from "Aida." Mme. Carrara's success was hardly second to that of Mr. Martinelli. Ellen Dalossy also sang one number.

The accompaniments for all the arias were furnished by the Metropolitan Symphony Orchestra, with Giuseppe Bamboschek conducting, and besides the accompaniments the orchestra gave most satisfactory performances of Tschai-kowsky's "1812" overture, Chabrier's "Rhapsodie Espagnole" and Ponchielli's "Dance of the Hours," ending with Sousa's rousing "Stars and Stripes Forever." Before the concert the 228th Field Artillery musicians had entertained the assembling crowd with a program of band music from 6:15 to 8:15. It was an impressive evening, one that will not soon be forgotten either by the artists or those who heard them.

Ethelynde Smith Uses White-Smith Songs

Among the songs programmed by Ethelynde Smith on her recent Coast to Coast concert tour were four published by the White-Smith Music Publishing Company, "Spring Song of the Robin Woman," Cadman; "Spinning-Wheel Song," Fay Foster; "The Bagpipe Man," Howard D. McKinney, and "The Open Road," Gertrude Ross.

Hans Hess' March Dates

A few of the dates booked for Hans Hess, cellist, for the month of March were as follows: March 19, Davenport, Ia.; 20, Waterloo, Ia.; 21, Rock Island, Ill., and 22, Muscatine, Ia.

OBITUARY

Edgar Fischer

Sacramento, Cal., March 20, 1922.—Edgar Fischer, head of the Fischer School of Music at Walla Walla, Wash., died March 18. Mr. Fischer came to this country from the Royal High School in Berlin, where Joachim had awarded him the gold medal for his excellent violin playing, and connected himself with the Whitman College Conservatory at Walla Walla. He was a profound worshipper at the shrine of Bach and Beethoven. The great classics were his religion. Those whose lot it was to come under his influence counted themselves fortunate indeed, and hundreds all over the country have been pointed to the higher ideals in music by this genial and lovable man.

Mr. Fischer was a lover of the out-of-doors and spent a great deal of his spare time riding horseback in the country around Walla Walla. Sixteen years ago Mr. Fischer and his wife, Alice Reynolds Fischer, established the Fischer School of Music. Mrs. Fischer is left to mourn the loss of her husband—a loss which is not alone hers, but also one which will be felt by a host of friends and admirers throughout the Northwest. A. W. O.

Carl Otto Langley

Carl Otto Langley, cellist and composer, died Thursday, March 16, at his home, 42 West Ninety-fourth street. He was a native of Frankfurt, Germany, seventy years old and a resident of this country more than thirty years.

He toured Europe as a concert cellist in 1885, came to America four years later and made a tour. Afterward he established a conservatory here and wrote a book of instruction on musical instruments.

Since 1909 he has been connected with the music publishing house of G. Schirmer and was the arranger of over 100 orchestrations. Funeral services were held at the Campbell Funeral Church, Broadway and Sixty-sixth street.

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Concerning the Pianist LOUIS GRUENBERG

CHRISTIAN SCIENCE MONITOR,
BOSTON, FEBRUARY 25, 1922

MUSIC

Louis Gruenberg as Musical Cervantes

NEW YORK, Feb. 20 (Special Correspondence).—Louis Gruenberg played for the first time in public two sets of piano pieces, entitled "Polychrome," at the first concert of the International Composers Guild, given in the Greenwich Village Theater on Sunday evening. He showed himself an able writer of narrative and descriptive music and an admirable interpreter of it. People who are interested in present-day artistic movements could hardly do better than to invite him to exhibit his studies at their club meetings, especially if they could secure him in association with performers who have a message of a contrasting sort to impart. If all his works are like "Polychrome," listeners might find them leaning a little too strongly in the direction of the descriptive and not enough in that of the meditative, to answer for an entire program. Mr. Gruenberg may be described as one of the musical humorists of the times, one of those who are doing by sounds what writers of comical romances did in other centuries by means of words. In the first of his sets of "Polychrome" pieces, bearing such sub-titles as "Knight of the Black Pool," "Lady with the Damask Mantle," "Gossipers" and "Hagglers," he seems to make an attempt at depicting the chivalric; while in the second set, including such numbers as "Mexican Quarters at El Paso," "Dance of the Vagabonds" and "Market Place," he seems to try his hand at the picaresque.

He evidently endeavors to be, then, something like a melodic and harmonic Cervantes and a contrapuntal and rhythmic Le Sage. And whether he succeeds or not will doubtless be determined within the next five years. There will be opportunity for pianists to take time from their Beethoven and Chopin to test his "Polychrome" pieces, inasmuch as they are announced as in process of publication.

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THE MUSIC MEMORY IDEA

Its Virtues and Its Faults, with Some Side Lights Worth Considering

The success of school music in America was not accomplished without the great trials usually attendant on the fulfillment of a great mission. First, it was necessary to break down the great barrier—that school music should begin and end with "hearty" or enthusiastic singing. Second, that it was not possible to teach all children to read music—therefore the attempt should not be made at all.

However, with a persistence which was prompted only by a sincere belief in what they were trying to do, the faithful few kept at it, until today educators are more than willing to give music its proper place in the great educational scheme and to realize that the time devoted to doing and hearing good music is time spent in the most valuable pursuit.

As we have pointed out on several previous occasions, over-zealousness on the part of music enthusiasts frequently does more harm than good when it comes to an insistence upon certain requirements and fulfillments which are not consistent with the rest of the educational scheme. In the case of the music memory idea, the over-zealousness might easily apply. No one would question the great value of music appreciation, and the music memory contest excels in this particular. It is a fact that in certain school systems the contest idea has dominated the teaching of music appreciation rather than the inverse way. There is, however, an excusable reason for this.

THE BEGINNING OF THE IDEA.

For many years music appreciation was not a part of the elementary curriculum. Time would not permit of the introduction of this branch of music, because instructors believed that the sixty or eighty minutes a week of music time should be devoted to the subject of sight singing. Year after year proved pretty conclusively that the results of this method were not consistent with the energy put forth. Criticism was levelled at the supervisors, but as is natural in such cases the supervisors were the last to recognize their own faults. However, when it became necessary to institute certain changes or give up what school music had previously enjoyed, the question was temporarily solved by the recognition and introduction of the music memory idea.

Several lists of well known vocal and instrumental numbers from the great masters were prepared and taught, but not during the weekly music time. Opportunity was found during the assembly period, in study time and after school hours. The after-school occupation soon needed some out-

side impetus, so the idea of a contest was established, and naturally a contest required a reward, so very soon we had the evil of prize giving. We say "evil" largely because the gratification of the winners is more than offset by the discouragement of the losers. Dissatisfaction leads to petty jealousy, and so the good which we had hoped for was frequently lost in the despair of defeat.

THE VALUE OF THE CONTEST.

The Music Memory Contest has accomplished its purpose—that is, the incorporation of the teaching of music appreciation into the curriculum of every progressive school course in the country. For this great service the few petty faults which it may possess should be generously overlooked and credit be given for the many progressive accomplishments. Again, for the few years of life which the contest idea has enjoyed many hundreds of thousands of boys and girls have become familiar with the best that there is in music—a condition which would probably never have existed if the contest idea had not been developed. To compete, it has been necessary for all contestants to apply themselves diligently to a serious study of the highest musical forms. There was very little time left for the popular "jazz."

The reformer who would like to see "jazz" killed off is usually the same person who decries the idea of the music memory contest. Progressive teachers discovered very early that if the schools intended to fight the deadly influence of the vulgar in music the only successful weapon was something more attractive in its place. It is universally agreed that children really show more interest in good music than in the common or garden variety of melody. A popular song is by no means poor music. Frequently some of our most successful songs of the immediate present are musically worthy of the highest praise. Fair minded people encourage the talent which so frequently discloses itself through these channels.

THE FAULTS OF THE CONTEST IDEA.

The faults of the Music Memory Contest are largely imaginary. Rating pupils on correct spelling has been criticised for imposing unnecessary restrictions on the pupil, when musical memory and recognition were the important elements. Prize giving is considered another fault. Well, it may be so, but through the music memory contest thousands of schools now possess pianos, phonographs and other musical instruments which they might never have had if it were not for the competition. The greatest good, how-

ever, has been the fact that public interest has been aroused in favor of better school music.

Weigh the faults and the virtues, and gentle reader, make your choice!

Many Engagements for deKzyer

Marie deKzyer has been engaged as soprano soloist in "The Messiah," with the Meadville (Pa.) Choral Society, April 6; concert, Oil City, Pa., April 7; April 13, for the Masons in New York City; April 28, song recital at Wesleyan University, Middletown, Conn., a re-engagement; April 15, Bound Brook, N. J.; April 16, East Orange, N. J. She has appeared several times recently as special soloist, at the Central Congregational Church, Brooklyn; in the "Stabat Mater" at the Church of the Ascension, March 12; March 19, Ridgewood, N. J., and in concert in New York with the Irish Music Society, March 18. Mme. deKzyer has a definite reputation for "making good," and in consequence books re-engagements frequently.

Gwyneth Hughes Sings at Aeolian Hall

Elizabeth Kelso Patterson's artist pupil, Gwyneth Hughes, sang the concluding solos on the March 10 "Noon Day" concert, Aeolian Hall, they being "Away on the Hill" and "A Little Winding Road" (both by Ronald), and "The Erl King." Justin Williams at the piano. Warmly expressive was her singing of the first two and highly artistic and consequently effective the "Erl King." It was a very dignified, highly emotional and gripping interpretation, for the singer knew how to characterize the three actors in the song.

The Fusons in Demand

Thomas Fuson and Ethel Wright Fuson, New York tenor and contralto, appeared in concert for the Masonic Order in East Orange, N. J., on February 16, and for the Republican Club in Jersey City February 23. Mr. Fuson is re-engaged for the third season as soloist at the First Presbyterian Church in Morristown, N. J., and Mrs. Fuson has just made her third contract as soloist at All Souls Unitarian Church, Twentieth street and Fourth avenue, New York.

Mme. Hudson-Alexander Under New Management

Caroline Hudson-Alexander, soprano, now is under the exclusive management of Marguerite Easter, of Boston, Mass. Mme. Alexander's beautiful voice and standing as an artist are well known. She is doing extensive concert and recital work, having just completed a Western tour. The soprano has been soloist at the First Church of Christ, Scientist (Mother Church), in Boston for four years.

Seibert Gives Organ Recital in New York

Henry F. Seibert, of Reading, Pa., gave an organ recital at the Church of the Holy Trinity, New York, on the evening of March 14. His program included numbers by Schumann, Pietro A. Yon, Bonnet, Bach, Buck and Boex.

CAROLINE HUDSON-ALEXANDER

SOPRANO

Press Criticisms:

NEW YORK

In this program she proved that she has a fine voice and knows how to use it.—RICHARD ALDRICH, *New York Times*.

The voice and art of Mme. Caroline Hudson-Alexander are not new to New Yorkers. She is known as an intelligent interpreter of good music with a technical equipment considerably above the average.—*New York Mail*.

BOSTON

Although Mme. Hudson-Alexander sang many notable songs in the course of her program, her inclusion of a Mozart air, an early Mozart, at that, will do most to distinguish hers above other recital programs. She elected to sing an air from "Idomeneus" with admirable understanding of how a Mozart florid aria should be sung; with great beauty of tone, a perfect legato, strictly in time, with smooth, fluent coloratura, which did not lack dramatic accent. This was fine work of Mme. Alexander. Many songs, indeed, were asked for again, for the large audience much liked her beautiful voice and excellent singing.—PHILIP HALE, *Boston Herald*, January 18, 1922.

Through the natural beauty of her voice, the keenness and artistry of her interpretations, and her finished skill in technical matters, such as diction and control of breath, Mme. Alexander stamped herself as one of the commanding figures of the concert stage.—PARKER, *Boston Transcript*.

Mme. Alexander showed herself one of the most finished concert singers now before the public. Her control of voice, her remarkable musicianship, her diction, her variety of style in interpretation, aroused the utmost enthusiasm. Mme. Alexander possesses a voice rich in quality and wide in range. Her singing is notable throughout for remarkable breath control, a wonderful legato tone and that indefinable something known as style. It is this style that gives the quality of artistry to all her interpretations, the delicate finesse in her phrasing and freedom of delivery. A large and appreciative audience called her back many times.—OLIN DOWNEY, *Boston Post*, January 18, 1922.

Mme. Alexander not merely has a voice of great natural beauty, she is a born singer, who has made herself mistress of vocal technique. Her artistry has been long admired by Boston audiences.—*Boston Globe*, January 18, 1922.

CLEVELAND

Last night a warmly demonstrative audience heard Mme. Alexander in a well-planned and beautifully rendered recital of songs. In each of Mme. Alexander's appearances in Cleveland her vocal and interpretive powers have been revealed with ever increasing conviction. Vocal performances of the caliber of her delivery of Saint-Saens' "Au Cimetière" and of Debussy's "Fantoche" are as rare as a robin's song in February.—JAS. H. ROGERS, *Cleveland Plain Dealer*, February 25, 1922.

I shall repeat what I have said before, that of all the American singers who come to mind, Mme. Alexander is THE soprano to sing Mozart.—ARCHIE BELL, *Cleveland Leader*, February 25, 1922.

A program of Mozart, Schumann, Schubert and more modern numbers, many of them of fresh interest, served to display the purity and lovely texture of this exquisite voice. Its delicate floating tones carry a message of heavenly import.—ALICE BRADLEY, *Cleveland Topics*, March 4, 1922.

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Crimi and Carrara Head Concert in Newark

On Tuesday evening, March 21, at Krueger's Auditorium, a gala concert was given, under the auspices of the International Musical Alliance, before a most spontaneous audience that fully seem to enjoy every moment of the program. Much interest, needless to say, centered about the appearance of Giulio Crimi, tenor of the Metropolitan Opera Company, who sang for the first time in that city. Owing to a recent attack of laryngitis he was not in the best vocal condition and would have cancelled his appearance had not the audience been a large one. Rather than disappoint his hundreds of hearers the tenor made several changes in his numbers, offering instead of the three songs on the first half of the program "O Paradiso" from "L'Africana," which he handled with great artistic skill. This aria swept the big audience off its feet and there was a tumultuous demand for an encore, which Mr. Crimi did not give just then in order to save himself for the rest of the program. When the "Aida" duet with Olga Carrara came he seemed to be in better fettle and these artists sang the familiar work with excellent effect, bringing all the dramatic intensity into play. The second half of the program, Mr. Crimi sang the popular "O Sole Mio," which was the hit of the evening. This was sung with surprising clarity of tone, under the circumstances, and with a richness of quality that was delightful. As an encore he gave "Ay! Ay! Ay!" by Perez, with fine style and spirit. The audience gave the genial tenor a fine reception and showed genuine appreciation of him as a concert artist. The writer was especially impressed with the fact that if Crimi could so captivate his hearers thus handicapped, how much more could he do when in possession of his health? In appearance Crimi has much to his credit, and he should become one of the finest concert artists of the day.

Mme. Carrara also scored finely with the audience. For her first contribution she offered "Absence" (Martin), "Primavera" (Tirindelli) and "Naples Must Sing for Evermore" (G. M. Curci). In these she revealed a beautiful dramatic soprano voice of power and range which she used with skill. Later she sang the Santuzza aria from "Cavalleria Rusticana," which went so well with the audience that she had to re-appear and sing "Un Bel Di" from "Madame Butterfly," which was also beautifully rendered. There was in addition a charming little song about "Do You Believe in Dreams?"

Gaetano Viviani, baritone, who has sung with the San Carlo Opera Company, gave added pleasure with his fine voice and impressive manner of singing. His numbers were an aria from the "Ballo in Maschera" and the prologue from "Pagliacci," after which he sang the popular "Barber of Seville" aria and a song, "Love and Roses," by Frederick W. Vanderpool. Mr. Viviani and Mr. Crimi sang the duet from "Gioconda" with admirable effect as a closing number, winning many plaudits.

Last but not least came Edward Idler, a talented young violinist who has studied with Pier A. Tirindelli in Cincinnati. He plays beautifully, revealing a rich and warm tone and much agility of bowing. His numbers were by Vieuxtemps, Tirindelli and Kreisler. Gennaro Mario Curci and Astolfo Pescia accompanied the singers, and Pearl Sutherland Idler was at the piano for her husband.

Anna Pinto's Bookings

One of Anna Pinto's latest recitals was given February 26 at the National Theater, New York, and was a genuine success. February 27 she was engaged to play for the Irish-American Society (second New York concert) at the Hunt's Point Palace Theater; she shared the program with Justice of Supreme Court Martin and Judge Freschi. She is now busy preparing some numbers for the Edison talking machine, and three concerts for the next two weeks, one of which is with Mr. Yon, the New York organist, and the other two with Mr. Schwartz, organist of Trinity Church, New York.

Cadman's Latest Song

The latest song that Charles Wakefield Cadman has just completed is "Just Heaven and I and You" (White Smith Music Publishing Company). Mr. Cadman's new Chinese cycle "The Willow Wind," with words by Moon Kwan, is also meeting with splendid success though it has been out but a short time. Mr. Cadman is now touring the South with the Indian Princess Tsianina and will return to California in April, where he has been booked to fill a number of engagements alone.

Brandorff Artist Pupil in Recital

Eleanor Mulcahy, artist pupil of Carl Brandorff, gave a song recital at the studio of her teacher at South Orange, N. J., on Thursday evening, March 2. Miss Mulcahy possesses a contralto of much sweetness and the quality approaches that of a baritone. Her technique and enunciation were excellent. At the close of the program the singer was recalled time and time again, and she was compelled to give five encores, one of which was a composition by Mr. Brandorff, "The Red, Red Rose."

Smith Presents Program in Pullman, Wash.

According to one of the Pullman, Wash., newspapers, the program which Ethelynde Smith chose for her recent recital there was very interesting and well liked. Among other things, the same paper also commented upon Miss Smith's personality and excellent enunciation. Frederick C. Butterfield furnished artistic accompaniments for the soprano.

Organist Plays Stoughton's Suite

John Hermann Loud, organist of Park Street Church, Boston, played for the first time at his recital on January 9, R. S. Stoughton's newest suite in three movements, entitled "Tanglewood Tales" (after Hawthorne). The work is dedicated to Mr. Loud, and he will use it on all his programs this year.

Middleton Family Highly Musical

Many people attending Arthur Middleton's concert at the Auditorium in Omaha recently looked first at the artist on the stage, then instinctively turned to the attentive figure of his twelve-year-old daughter, Ruth Middleton, who

sat in the first row of the orchestra. Many saw in the little girl a decided resemblance to her artistic father. Her teachers readily admit that she shares his musical talent. Though living with her grandparents, Mr. and Mrs. Wylie Middleton, in Omaha, and attending Dundee School, her summers are invariably spent with her father at their home at Shelter Harbor, R. I. The singer's sister, Angie Middleton, is supervisor of music in the Council Bluffs (Ia.) schools.

Women's Orchestra Giving Five Concerts

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, continues to gain in favor in Philadelphia and its environs. The organization was formed in the fall of 1921 for the purpose of studying the symphonies of the masters under skillful and intelligent leadership. Five public performances have been arranged for this season, several of which already have been given with marked success. One of them was on February 23, when the orchestra appeared in the foyer of the Academy of Music and presented an interesting program with Florence Haenle and Tekla Farm-McKinnie as the soloists. Mildred Ackey was at the piano.

Dux on Southern Tour

Claire Dux, now on her Southern tour, will appear in Montgomery, Ala., on March 30. Her program consists of selections from Gluck and Mozart, some modern songs by

Lane H. Wilson, and arias from Verdi and Bizet, and a group of Schubert melodies, among which is the well known "Der Jungling an der Quelle."

To Miss May Peterson

Oh! What a joy it is to hear you sing,
Thou precious one that's gained our truest love;
We could not find a fairer, purer dove
Than you, who bears the beauty of the Spring.
And ever more may our all powerful King
To you give joy and peace from heaven above;
Your wondrous voice and beaming face of love
To us, a radiant inspiration bring.
May Peterson, thou art the fairest flower,
Ah! yes, the loveliest e'er kissed by dew,
Thy voice is sweeter far than that of bird,
May God on you His richest blessings shower,
Oh! noble one, so beautiful and true,
A sweeter voice will ne'er on earth be heard.
MOSELLE JONES.

Jeannette Vreeland to Sing "King Olaf"

Jeannette Vreeland, soprano, has been engaged to sing "King Olaf," Elgar, Tuesday evening, April 18, with the Bridgeport Oratorio Society, under the direction of Dr. Arthur Mees.

Re-engagement for Kinney

Ruth Lloyd Kinney, contralto, sang in Baltimore during the week of March 6 and scored such a success that she was re-engaged for the following week.

EDGAR SCHOFIELD BARITONE

**Richard Aldrich in "The New York Times"**

Mr. Schofield sings with an excellent command of his powers. His vocal emission is free and unconstrained, and his diction is remarkably clear and intelligible.

Edward C. Moore in "The Chicago Tribune"

This excellent baritone sang with elegance, a flexible, easy vocalization, a mellow tone, conscientious artistry, and a quiet charm of personality.

Olin Downes in "The Boston Post"

Mr. Schofield showed an excellent voice, musicianship and a capacity for a varied expression of emotion.

Edgar Schofield has been studying for the past two years with Eleanor McLellan, "Maker of Singers."

Management:

LOUDON CHARLTON, Carnegie Hall, New York

MUSICAL COURIER

Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA
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 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MARCH 30, 1922 No. 2190

When the Municipal Opera House at Dessau burned down a short time ago, one of the singers, Lily Herking, was a victim of the flames.

Some of us wonder when we see a self-appointed evangelist exhorting passersby at street corners, and some of us wonder also when we are told that there are persons who write sonatas for viola and piano.

Le Menestrel (Paris) has the following note from its German correspondent: "The Pastoral Symphony of Beethoven has been made the subject of a film play!" "Mehr Ausdruck der Empfindung als Malerei" wrote Beethoven; he had not foreseen the moving picture.

In the Buffalo Evening News of recent date there is a two column article called "Why Buffalo Should Have a Symphony Orchestra." If there is any reason why Buffalo should not have a symphony orchestra, the MUSICAL COURIER will be pleased to hear it.

Shall we, say about 1972, still listen to the Strauss tone poems, with all the padding and the programmatic dullness—such as the fugue and the dance in "Zarathustra"—taken out by some skilful hand and only the exquisitely beautiful absolute music, which is there in quantity, left in?

One hears that Meyerbeer may be represented in the Metropolitan repertory next season by "L'Africaine," instead of by "Les Huguenots," as first rumored. "Thais," with Jeritta as the heroine and a brand new Urban scenic outfit to help it along, is designed to be the sure-fire box office success, taking the place of this year's "Tosca."

Water, they say, finds its level. Dr. Carl Muck, once of Boston, has just been elected conductor of the Hamburg Philharmonic Orchestra. Well, the Hamburgers will at least have a better man for their orchestra than Max Fiedler. Muck—who was considerably overrated in this country—is a splendid disciplinarian and an able conductor of that class of music which appeals to his nature, particularly, for instance, of Brahms. But warmth was only exceptionally his. We recall, on one Thanksgiving evening when he gave an unusually spirited, colorful reading of Rimsky-Korsakoff's "Scheherazade" at Carnegie Hall, reflecting that it was a pity that both

he and ourselves could not dine as well before every concert as we both undoubtedly had on that day, things went and sounded so much better.

Somebody is writing a biography of Tamar Karsavina, the Russian dancer. One wonders whether or not Mme. Karsavina, at her comparatively tender age, feels flattered to have the story of her life published.

We suggest to Columbia University the appropriateness of arranging for a special Columbia performance of "Cosi fan tutte" at the Metropolitan, since Lorenzo Da Ponte, author of the libretto, friend of Mozart and distinguished Dante scholar, was the first professor of Italian at that university. He lived, wrote and taught in New York—having fled to the New World, it is said, to escape his European creditors—from 1805 until his death in 1838 at the advanced age of eighty-nine. He was buried in the old Roman Catholic Cemetery on East Eleventh street and his resting place remained unmarked so that both he and his more famous collaborator lie in unknown graves.

According to reports from the MUSICAL COURIER'S Buenos Aires correspondent, that city is going to see the complete "Nibelungen Ring" this summer, which is two or three years sooner than we are likely to have it all here. "Parsifal" will also be thrown in for good measure. The theater is the Colon, Walter Mocchi the impresario, and Felix Weingartner the conductor, with the Vienna Philharmonic Orchestra in the pit. It is Mocchi's ambition this year to give the various items of his repertory in the original language so that his company will include Italian, French and German singers.

It was a distinct compliment the Metropolitan management paid Rosa Ponselle in inviting her to appear specially in the performance of "La Forza del Destino," which is to take place tomorrow (Friday) evening. Miss Ponselle's Metropolitan contract for the present season ended about March 1 so that she might devote the current spring months to a concert tour which is bringing her a series of successes, but she was glad to interrupt it to make the final season's performance of "La Forza" possible. She will also sing with the company in Atlanta, where she is such a favorite that the local directors requested her appearance in their season.

How active Dr. Humphrey J. Stewart, organist in San Diego, has been during the past year is shown by a report printed in a recent issue of the San Diego Union. Dr. Stewart plays the organ in the Spreckels pavilion at Balboa Park. Recitals were given, with a few rare exceptions, every day. Three hundred and eighteen recitals were offered, of which Dr. Stewart played all but eighty-two. An interesting detail, which will give readers of the MUSICAL COURIER living east of the Rockies some idea of the beauty of Southern California, is contained in the following paragraph from Dr. Stewart's report: "For six years preceding 1921 the average of rainy days, or days on which the organ could not be used under open-air conditions, was a fraction below nine for each year." In 1921 there was unusually bad weather and the number of days on which recitals could not be given mounted up to twenty. During the year, 2536 pieces were played. Nearly 100 pieces were played that were new to San Diego. Composers represented on Dr. Stewart's programs were 426, including nearly all of the great masters and a large number of contemporaries.

When a famous artist returns to Europe after an American tour he is usually besieged by reporters and asked about his experiences here. Sometimes he is led into making foolish statements; sometimes he tells harrowing stories of some kind or other, either to "make himself interesting" or to get rid of his interviewer. If he doesn't do either, the interviewer will do the telling himself. Chaliapin is the latest victim, and it is quite impossible—what he did say and what he didn't. It is interesting to learn that his pursuit by American newspapermen was not nearly so hard to endure as that by American ladies, alleged to be of the best society, who tendered him their fervid declarations of love. These he escaped at last in the little village of Jamesbury, N. Y., where his good friend Rachmaninoff found him a refuge. But here American enterprise was demonstrated in a striking manner. The proprietor of a moving picture theater offered him all of \$3 for singing a few songs for his patrons. Chaliapin (who according to an English newspaper got a "thousand pounds" for

each concert) thought he'd have some fun with the movie king and demanded \$4. This was promptly refused as being too high, and so the good folk of Jamesbury lost their chance of hearing the great Chaliapin! A press agent could not do better. But it's tough on America!

Josef Holbrooke, the English composer, is nothing if not original. Here is a note from one of his programs: "It is time Old England had its songs in praise of the national tipples, such as 'Stout and Oysters,' 'Whiskey and Soda,' 'Small Bass,' etc., to come in line with the Teutonic praise of 'Beer' so eloquently sung by Jensen, etc., in the 'Gaudeamus.'" At the same concert he played a group of three piano solos not named, following them on the program with this announcement: "The first person to give me the correct titles this evening of the three pieces, will receive £10. The titles of the previous pieces have been: 'A Puck's Dance,' Debussy; 'Impromptu,' Sinding; 'Scherzo in A,' Sinding; prelude in F sharp, Swinstead; 'Cracovienne-Fantastique,' Paderewski; sixth barcarolle, in A, Rubinstein. These pieces are surely not out of date. They are well worthy of taking their place with the Stravinski, Scriabin, Satie, Berners, etc., ultracut, so raging at the present incomprehensible time."

WHAT WOULD HAPPEN?

Shortly before a recent concert of the Royal Philharmonic Society, London, the conductor, Sir Landon Ronald, was taken ill, whereupon Eugene Goossens was to have substituted for him. He in turn fell ill and at short notice Frank Bridge, the English composer, stepped in, and carried out the program without change. Let it be noted that all three men are Britishers. One wonders what would happen should one of our foreign-born conductors drop out of the ring. Would the second and third line of defense be held by Americans? Would the powers-that-be prefer an American composer to a foreign conductor or none at all? It is food for thought.

PROOF WANTED

The Musikblätter des Anbruch, journal of the new movement in music published by the Universal Edition, Vienna, is accompanied each month by a musical supplement upon some example of the modern school. The January number had for a companion "Six Pieces for Piano," by Alois Melichar. These are very advanced indeed, harmonically speaking, but one cannot help admiring the self-restraint of the composer, for there are only ninety-six measures in all of them put together. This, however, does not mean that there is an even sixteen in each. No. 5, for instance, has only two measures, and No. 2 boasts of but six. Another peculiar fact is that Alois is content with the good old two and three rhythms; there is not a measure of 5, 7 or 9 among all the ninety-six. Incidentally we notice that one of the articles in the magazine is called "Artists and What They Are Doing," those in question being Schönberg, Schreker and Braunfels. We don't mind admitting that Schönberg is an artist, but the burden of proof is on the Anbruch to prove that the other two are anything more than industrious musical workmen.

NEW YORK'S MUSIC WEEK

New York's Music Week is going to be the biggest ever. It opens on Sunday, April 30, when there will be special sermons on music in the morning and special music in the churches. At 3 o'clock on Sunday afternoon all the church bells and chimes in New York will ring to announce the week's opening. Then will begin what the director calls "one great, unending chain for seven days of musical happenings of every nature." Innumerable concerts, competitions, lectures, musicales, services in churches, and sermons, recitals, musical performances of every nature public and private, schools, churches, settlements, clubs, women's organizations, musical societies, great musical artists, institutions, church organists, orchestras, motion picture houses, even the city itself will make up the chain literally of thousands of musical events of the week. They will be given simultaneously, everywhere. There is one great single purpose behind it all, to bring, by concentration, music closer to the hearts and more into the lives of the people of New York, no matter of what class, financial condition, race or age, for the space of one week especially, but the influence to last, the comprehension of music to grow. Let us all help, each according to his own way!

VARIATIONETTES

By the Editor-in-Chief

In London, Charles B. Cochran, the revue producer, announced recently that newspaper critics who wish to attend his shows must pay for their seats. He says that, following theatrical custom, he has been giving to the press more than a hundred seats for each of his new productions, and invariably he has received bad notices. Mr. Cochran's plight is understandable, but not his method of remedying it. Now the London dramatic critics are likely to be angrier than ever.

"And as long as you are talking about reading appropriate books," writes H. S. Rivers, Jr., "why not recommend to the Italian opera singers in New York and Chicago that excellent and most instructive volume, 'Graded Lessons in English for Italians,' by the Rev. Angelo Di Domenico, and issued by the Christopher Publishing Company, Boston? It is nothing less than an insult to our public to see the Italian vocal contingent come over here year after year, take our money, and never make any serious attempt to learn our language. Do they expect us to study Italian in order to enjoy their highly informing and intellectual conversation? A friend of mine, who does understand Italian and is in the musical line, tells me that whenever two Italian singers come together the talk invariably is about food, cooking, and mutual lying about their successes and opera contracts."

The patriotic note—in two senses of the word rings in the appended communication:

Editor Musical Courier, New York:

DEAR SIR—Please let me thank you for the editorial concerning Geraldine Farrar's departure from the Metropolitan.

It does not seem that the management is "playing the game" in regard to this wonderful artist.

Is it possible that some foreign woman just a bit dazzling has blinded the American sense for courtesy, if not fairness, to one of our very own great singers who has so long delighted the Metropolitan audiences?

To let Gerry Farrar go so easily is not in keeping with that noble institution—the joy and pride of musical America—the Metropolitan Opera Company of New York City.

Sincerely yours,

JESSICA OWEN.

917 Locust Street, Kansas City, Mo.

The other day someone praised Lawrence Gilman's program notes (Philharmonic Society) on Beethoven's "Leonore" overture, and when the favorable comment reached the author's ears he said: "It's cheering to know that anyone reads and likes the things. Now I feel like applying myself with renewed zest to the task of serving as accoucheur for Leonore's jail delivery."

Beau Broadway in the Morning Telegraph: "Al Jolson aspires to grand opera, it is said. I wonder if he would insist on doing it blackface." Of course, with Otello and Amonasro as his favorite roles. Jolson is like the hero of the old time popular ditty who "sings a little tenor, sings a little baritone, and also sings the bass."

Speaking of appropriate roles brings to mind some of the weird stories that are coming out of Russia relative to artists resident there. We believe that there is much distress among them but we doubt that Mordkin was found starving in Tiflis. No doubt he is press agenting an early Anglo-Parisian-American tour. Then the New York Times of last Sunday reports that Marie De Ribas, coloratura soprano of Odessa, "has contracted tuberculosis but frequently sings leading roles there." Palpably a bid for engagements in "Traviata" and "Bohème."

The Times, by the way, is a bit off in its musical mathematics. It reports—also from Odessa—that the opera singers in that city "receive salaries the best of which, 1,500,000 rubles monthly, will pay for only a pound and a half of bread daily." The voice of M. Kanchan, well known as a tenor, has recently changed to baritone, due to nervousness growing out of lack of food. His salary is 15,000 rubles a day, the price of a half-pound of bread. Evidently one-sixth of a pound of bread is being grafted somewhere.

Following recent MUSICAL COURIER editorials on the subject of jazz, we have been flooded with letters and clippings on the subject. We feel, however, that there is nothing more to say even though we read all the communications with real interest.

Canon William S. Chase, of Christ Church, Brooklyn, puts himself on record as a staunch advocate of the Duke Anti-Jazz Dance Bill, introduced at Albany, for the purpose of punishing persons who permit dancing to jazz music at public resorts. Another minister, Rev. John Handley, of Ocean City, N. J., declares that "our country is jazz mad and its deadly virus has infected schools, fraternities and even teachers. Hulbert Footner, one of our best book reviewers, points out that even book authors are beginning to write in jazz style: "By jazz, I mean in general the staccato note, incisive and averting at its best, flip and disgusting at its worst." Mr. Footner qualifies, however: "If offhand, graceful and unfurled, the jazz style achieves a certain note of distinction. . . . One must not look for depth or sustained feeling in jazz, but one is never bored." The pulpit is on hand again with the dictum of a Syracuse preacher (who wishes to remain anonymous) to the effect that "Jazz may be analyzed as a combination of nervousness, lawlessness, primitive and savage animalism and lasciviousness." John Philip Sousa foretells the early decline and oblivion of jazz and says: "Jazz is great for the man or woman who doesn't know how to dance. It doesn't require dancing to dance jazz. Take the dance away from the floor and jazz music wouldn't last a week. The flat-footed, knock-kneed, pigeon-toed man, or the man or woman who hasn't any rhythm or music in his soul is what keeps jazz music and jazz dancing before the public. Jazz is a dance made by and for the flat-footed man. When jazz is buried, and the funeral is not far distant, it will be buried so deep that God himself can't find it then—and the flat-footed man and the unmusical souls will be the mourners at the grave." A clipping from La Revue Mondiale (Paris) puts that serious publication in the position of conducting an organized campaign against American jazz (meanwhile the cable reports that nude male dancers are allowed to appear publicly in the French capital) and also that President Millerand and ex-President Deschanel have danced to jazz strains at various balls. Vice-Chancellor Farnell, of Oxford University, so a missive informs us, has put the ban on jazz as "a frightful distraction and temptation to students." The muftis of Constantinople got together recently, so we are told, and put forth a fiat prohibiting Turkish women from swaying themselves to the jazz strains of the American infidels. Gaylord Yost, the composer, sends us a careful analysis and dignified denunciation of jazz and we shall publish his valuable screed elsewhere.

Sousa evidently agrees with the definition of the new slang word "sharp," which is this: "A fellow that dances so that if there wasn't any music, he'd get pinched."

Meanwhile, you ought to hear Mischa Levitzki improvise jazz on the piano. Really, it is too annoyingly appealing.

A few weeks ago we printed in this column an invitation from our Sacramento correspondent to visit that city for the "49er" week commemorative of the gold craze days on the Pacific Coast. Now we are informed that all the men of Sacramento are letting their whiskers grow in order to be properly in the picture when the time comes. If the Sacramento celebrators are planning any music in connection with their observances, they could keep up the atmosphere splendidly by engaging Louis Graveure and George Barrère as their soloists.

Germaine Schnitzer, very well known and very gifted pianist, is out with a statement which she makes extremely amusing but which has an underlying basis of great seriousness. "I have decided upon a step," she says, "which may draw down upon me much condemnation from those persons who have helped to bestow upon me the success so far achieved by me. I intend to be guilty of what the musical highbrows call 'commercializing' my art. I shall take that step at Carnegie Hall on Sunday afternoon, April 9. In other words, I am tired of playing the works of the great masters for the benefit of the comparatively few who understand those works. I am tired of having my sole reward consist of laudatory notices in black and white. I desire a few rewards in green and yellow, signed with the name

of the treasurer of the United States of America. To get them I must disregard in a measure my audience of the past years and create for myself a new audience from those people who love music only because it is melodious. I know very well what I am doing. I realize that I shall be called an iconoclast, a Bolshevik, a Red; but again I say that the green and yellow of the reward will not clash sufficiently with the red of the title to offend my artistic sensibilities. What is the use of trying to conceal my motives in this matter? I have garnered enough praise since my debut at the age of thirteen to last me for the rest of my lifetime. I can't eat praise. I can't pay the landlord with it. I want some financial reward for my years of work and training, and I intend to get it if possible. There are thousands of people in this country who love music, but who will not attend piano recitals because the programs that are usually played bore them to death. All right! I intend to give them programs that will attract by the melody of the selections regardless of the name and standing of the composer. Beethoven, Bach, Brahms were wonderful masters. Admitted. Huxley, Spencer, Darwin were wonderful writers, but comparatively few read their work for entertainment. I am not conceited enough to believe that simply because I play popular music that will make that music good; but I do believe I can play programs of tuneful music that is good and make it popular. Fully counting the cost of my undertaking in every way, the program I shall play on Sunday, April 9, at Carnegie Hall, is as follows: Part I—Weber's 'Invitation to the Dance,' Mendelssohn's 'Spring Song,' Brahms' 'Hungarian Dance,' Beethoven's minuet, Chopin's 'Military' polonaise. Part II—Grieg's 'Butterfly' and 'Spring Song,' Chaminade's 'Scarlet Dance,' Sinding's 'Rustle of Spring,' Schubert's 'Moment Musical,' Liszt's 'Rigoletto' paraphrase. Part III—Strauss-Schütt's 'Wiener Wald,' Rubinstein's 'Melodie in F,' Kreisler's 'Liebeslied,' Paderewski's minuet and Strauss' 'Blue Danube.'"

More power to Miss Schnitzer, the more so because some other performers, like John Powell, Henry Souvaine, Messrs. Maier and Pattison, and Albert Spalding have performed idealized ragtime and jazz at concerts, John Carpenter has composed it, Mengelberg has led Strauss waltzes, and Harold Bauer put Albeniz's "Tango" on his program.

That seems to be a "Stop-Watch on the Rhine," so far as the Americans are concerned.

Little did we dream a few weeks ago, when we predicted the huge coming importance of radio music, that our prophecy was to be fulfilled so tragically soon. A Sunday newspaper in this town reports: "'Radio bungalows' have appeared in the real estate advertising columns. 'Get away from the city, yet 'listen in' on the world's best music and lectures,' reads the ad., which promises the installation of a complete radio outfit."

During the trial of a lawsuit before Justice Wasservogel last week, a witness explained a certain relationship as follows: "His brother-in-law's sister's aunt's niece is married to my brother-in-law." If Mozart were alive he would have made a grand opera from that plot.

A fur coated individual with classical features walked into a country grocery store and announced that he wished to purchase old eggs.

"Old eggs?" asked the proprietor; "kinder unusual, ain't it?"

"Never mind," was the answer; "I repeat my request."

The proprietor rummaged about and produced a box of the desired articles. "Here are a couple of dozen that were ordered a few weeks ago and never called for," he said.

"Are you sure you have no other old eggs in the shop?"

"Certain."

"Is there any other place in town where they would be likely to have old eggs?"

"This is the only store."

"All right. I'll take these."

"Say," ventured the puzzled proprietor, "maybe you're going to that 'Hamlet' performance tonight at the opry house."

"Sir," and the speaker threw out his chest, "I am Hamlet."

LEONARD LIEBLING.

SCHILLINGS' "MONA LISA"

In a recent issue, comment was made upon the proposal to produce Max Von Schillings' opera, "Mona Lisa," at the Metropolitan. Exception has been taken to that statement, especially as it applies to the person of Professor Von Schillings himself. The fact of a man's belonging to a good family does indeed not argue against his artistic merit; and it ought to be stated in justice to the German composer-impresario that he owes his present post to the free democratic choice of the artistic personnel of the Berlin Opera, which after the overthrow of aristocratic rule through the revolution was given the right of self-determination, or at any rate co-determination. The choice had the unanimous support of the liberal press, which had been calling for expert, constructive management after the wire-pulling régime of Kaiser-times, and it was confirmed by a socialistic Prussian ministry, whose motto was "ability first."

As for Schillings' compositions, it is true that the "Witches' Song," often given in this country by the late David Bispham, achieved real popularity not only in Germany but outside of it, while some of his chamber music and songs have found great favor in circles not wholly committed to musical radicalism. Concerning "Mona Lisa," the opera in question, it seems that the fact of Germany's isolation during the war has kept us in ignorance of its very considerable success. Our Berlin correspondent writes that in number of performances within the six years of its existence, it surpassed every other post-Wagnerian German opera, with the exception of some works of Strauss. It was completed in 1915 and since then has been performed in the aggregate over one thousand times at nearly all the large opera houses of Germany. In many places it has had over twenty-five performances, and in Berlin it recently experienced its fiftieth performance. Of the fifty, it should be added, only six were under the régime of Schillings himself, showing a laudable reticence on the part of its author, who might have been justified in putting it on much more frequently on the ground that it is one of the few modern works which draw a full house. A good deal of its success in Berlin is due, of course, to the remarkable impersonation of the leading character by Barbara Kemp, who is to create the role at the Metropolitan.

YOUNG SINGERS

One does not think ordinarily of going to a special journal of the business world for pregnant utterances on music, but here are some true words said recently in the New York Commercial by its music editor, H. Z. Torres:

Whether or not it is to the public benefit, to the best interests of the Metropolitan Opera, to open its gates to artistic youngsters, is a moot question. There is no nationality in art, and art presupposes maturity. Is it fair to the subscribers, to those who purchase seats—this incessant agitation to make of our great opera house an operatic training school? It is a tribute to the wisdom of Mr. Gatti-Casazza that, while he has given every opportunity to the great American artists, he has not allowed his zeal for America to sway his judgment; he had not needlessly sacrificed the artistic standards of his company to the ambitions of operatic neophytes.

In European countries there are scores of opera houses. Young singers can obtain experience in the lesser houses, and, in time, steeped in operatic tradition, their art matured, their ability established, they knock humbly at the gates of the great opera houses. In America our impetuous singers expect to leap from the teachers' studio to the Metropolitan stage.

Much water will pass under the bridge before musical taste in America will create a similar avenue for our gifted young artists. In New York, particularly, the public has learned the joy of the best operatic performances, with all that skill and wealth can do to enhance them, and it is doubtful if a lesser quality of operatic production, whether it be in the vernacular or not, would prosper here. Personally, we believe the cause of music or of musicians is incalculably injured by mediocre operatic performances. A certain numerically large public, unacquainted with grand opera, is made inimical for all time when its introduction to opera is a tedious performance.

D'INDY TALKS

Vincent d'Indy, who was in America for a short time earlier in the season, no sooner reaches Paris than he tells the public of France, through the pages of *Le Courrier Musical*, all about America. According to d'Indy we are superficial, we want only novelties. "Thus," he says, "fifteen years ago they were mad about Debussy, now they have to have Schoenberg and Milhaud." We are glad that Mr. d'Indy tells us so, we would never have guessed it! There are innumerable symphonies, says d'Indy, all having no interest beyond an exciting competition to see which of them can give the greatest numbers of novelties. "To give unpublished works, this is the supreme preoccupation, the essential formula" of these orchestral societies. "A conductor who can-

not find new works and bill 'first performances' soon loses his popularity." "At New York four orchestras give daily concerts (fonctionnent chaque jour) before large audiences." The orchestra player is well paid. "It is common to see him descend from his automobile at rehearsals." Also German propaganda is active here and puts French propaganda out of sight entirely, and the means by which this is accomplished is that the German conductors produce French works. Here is the French of it in case we have misunderstood:

—Et la musique Française?

—Par malheur, notre propagande est presque nulle à côté de la propagande allemande. Celle-ci s'étale au grand jour et sa subtile méthode s'exerce habilement sur notre musique. Plus que quiconque, les chefs d'orchestre allemands s'appliquent à exécuter les ouvrages de nos compositeurs. Ils semblent prétendre au monopole de ces exécutions et leur but est d'imposer leur suprématie dans l'interprétation de ces ouvrages. Je dois pourtant signaler les courageux et patients efforts de M. Monteux à la tête de la "Boston Symphony."

DIFFERENCE OF OPINION

Editor Musical Courier:

I have been following with great interest Frank Patterson's series of articles, "The Perfect Modernist," in your pages. What he presents is an ingenious and, one may say, ingenious way of getting over the difficulties presented by modern harmonies to students of an analytical turn of mind. When, as in the eighth installment, he solves the problem of the opening measures of the familiar Mendelssohn "Wedding March" by describing a series of five chords (which, under the old rules, are plainly in E minor) as "all actually altered tonics" of C, I am ready to follow him, for, although it does seem much like referring to black as merely "altered white," it at least suggests unlimited opportunities for solving all problems of modernity in the simplest and easiest manner through the aid of the little word "altered."

I am surprised, however, that Mr. Patterson, while seemingly perfectly willing to swallow the harmonic camel, strains at the gnat, and attempts to say to the modernist what he may do and what he may not. For instance, of Cyril Scott he says: "his song, 'Daffodils,' shows a similar misunderstanding of the principles of basic harmony." While I agree with Mr. Patterson in his estimate of Mr. Scott, who seems to occupy a position in British music quite out of proportion to his deserts, at the same time I feel that the "Perfect Modernist" must confine himself merely to explaining, with the aid of the handy "altered," and forego any challenging of the composer of today. If Mr. Patterson attempts to prescribe certain boundaries and limits for him (the composer), he will find himself in another ten years as hopelessly old-fashioned as, for instance, Ebenezer Prout is today. (Signed) GUSTAV SCHMOELLER.

Quite so! But what is the difference between saying "This is right," and "This is wrong?" There is no difference. For if I prescribe one course as right, evidently its opposite must be wrong.

But what is right and what is wrong? Earlier writers on harmony have anchored their ship to "authority." They have made the habit and custom of the great composer the only guide to right. If Bach, Beethoven, "et al," did a thing it was right—if they did not do it, it was wrong.

Why it was right or wrong never bothered them.

It bothered me. In the face of modernistic experimentation it became more and more obvious daily that the old method of tabulation of authority must ultimately fail simply because no student could possibly hope to memorize all of the possibilities of chord conceptions and chord progressions. There must be some guide. What was it?

Very simple—the public taste; what the public can hear and assimilate, what the public cannot hear and cannot assimilate. And it was not at all difficult to determine that, during all the eight or nine hundred years of harmonic music, the basis of public assimilation has been the triad, and additions to, or variations of, the triad. The first variations and alterations were purely melodic, and were clearly associated with rhythm.

Have variations and alterations of the simple harmonies ever escaped from these primary conditions? There is no evidence to indicate that they have, and I have, therefore, assumed that these conditions are basic and that music cannot be considered music at all in their absence.

Also, this book was written for students—and the commonest errors of students are: (1) incorrect phrase building, (2) rhythmically incorrect modulation, (3) the destruction of the leading melody through the suggestion of incorrect harmonies by the other voices, (4) the unintentional, accidental suggestion of basic harmonies not suggested or called for by the leading melody.

But these errors are not the sole privilege of students. Composers of more or less renown also fall into them. Cyril Scott, in the example alluded to by our correspondent; Debussy in an example given in the twelfth installment of "The Perfect Modernist"; and many other ultra-modern composers—they all fall into the same error, as a result of which there is almost no melody in ultra-modern music.

In "The Perfect Modernist" I have certainly left plenty of latitude to the composer. Actually, when all is said and done, I insist upon only one thing:

that basic harmony shall be suggested by the leading melody. I might also say that I insist that there be a leading melody—but the public will attend to that by not giving its attention or support to melodyless music. I permit myself further to believe that there can be no melody except under conditions of basic harmony as outlined in "The Perfect Modernist."

And I await the melodist who can accomplish the contrary to prove that I am wrong.

FRANK PATTERSON.

GEORGE DANCED

In view of the anti-"jazz" agitation of today, the following communication to the World from Rupert Hughes is of particular interest. Says he:

Reading the letter about Washington by H. L., who was delighted to find that we had a red-headed Father for our country, I am moved to add to his delight the reminder that Washington was also a rabid dancer. He would have been a "jazz" hound today. Every time the British pursuers let our poor army rest long enough, the officers got up a dance. The privates seem to have devoted most of their leisure to desertion.

On one occasion George Washington danced for three hours without sitting down! And his partner was the wife of his next best general, Green. Imagine the howl that would have gone up in these wicked times if it had been wired home that General Pershing had danced for three hours with Mrs. Lieut. Gen. — at a ball hastily gotten up just back of the firing line during a lull in the bombardment.

Mr. Hughes, however, takes pains to do justice to our first President. "The closer you study Washington's public life, the cleaner and nobler it becomes," he writes, and goes on to show what a really human person, how much like most of the rest of us, he was in private life. "Nothing is more contemptible and dishonest than the lies that the unco' guid tell of him in order to make him one of them," says Mr. Hughes. (Chorus of Us Frail Mortals: "Hear, hear!")

ENGLISH OPERA

Speaking of opera in England, the old polyglot society opera that made the brilliance of past London "seasons" seems to be as dead as a coffin nail, and Covent Garden is at present given over to the "movies." Opera in English, on the other hand, is winning more and more friends, despite the failure of Sir Thomas Beecham and the recent distress signals of the Carl Rosa company. The British National Opera Company, after its initial successes in Bradford, has gone on to Liverpool, where the public is no less eager, and in a few weeks it will make its entry into London. There is some talk of a joint working arrangement between the National and the Carl Rosa companies, which would give the whole of England adequate operatic entertainment. Meantime the "Old Vic," although threatened with official extinction, is valiantly going on, presenting opera in a modest but respectable manner.

That there is in England plenty of love for music, and even operatic music, which is not a typically English manifestation, was exemplified by the case of a country couple which traveled some thirty-odd miles by cart to hear the opera in Liverpool and returned by night, arriving in time for the early milk! But there does not seem to be the same old desire to hear foreign warblers and view the diamond horseshoe at a pound or more a seat. Could it be that the "Beggars' Opera," now in its third year at Hammersmith, has, as in the time of Handel and Buononcini, once more pricked the bubble of "grand opera" with the sharp point of satire? It has, no doubt, reacted favorably upon the revival of Gilbert and Sullivan's operas, which have been drawing crowds to the Princess Theater for months. Their growing popularity is being reported from all parts of the United Kingdom. In Wales, in the "Coventry Chain" and in the North amateur societies are staging these old favorites. And all the Sunday papers are filled with discussions on "light opera." Light opera, indeed, is a typically Anglo-Saxon thing; it is in this field that we have, and are likely to have, some of the best musical manifestations of the race.

C. S.

IS ENGLAND MUSICAL?

Comment is frequent on the fact that London, the largest city in the world, has no grand opera and seems to thrive without it. To some folks, especially in Germany, it confirms England's reputation as "the land without music." These people ought to have been present at the concerts of the Newcastle Bach Choir in London—concerts which consisted entirely of the works of Bach, sacred and secular, vocal and instrumental. Each time the hall or church was crowded and the appreciation and enthusiasm were of a spontaneity and demonstrativeness surpassed in America only at a baseball game.

MUSIC SUPERVISORS HOLD NATIONAL CONFERENCE

Fifteenth Annual Session Held in Nashville, Tenn., March 20 to 24—Karl W. Gehrkens, of Oberlin College, Elected President—Cleveland, Ohio, Selected as Meeting Place for 1923.

Music supervisors from practically every State in the Union gathered together in Nashville to attend the fifteenth annual convention of the Music Supervisors' National Conference. It was generally conceded that this meeting was one of the most successful ever held. Progress marked every move of the convention. The historic city was bustling with activity and music filled the air.

THE EDUCATIONAL COUNCIL.

For two days prior to the formal opening session the Educational Council of the Music Supervisors' National Conference (Prof. Charles W. Farnsworth, of Teachers' College, New York City, chairman) held meetings to discuss questions of importance to the convention. In addition to the proposed changes in the standardized course of study in music, the following subjects were considered:

1. The National questionnaire—an effort to get correct information on where and how school music is taught.
2. A definite plan for crediting outside study in music—something vitally needed.
3. A careful analysis of the many tests, and plans for measurements of musical talent.

A report on these discussions was made at the Friday morning session by Chairman Farnsworth. A complete account of the recommendations of the Educational Council will be made in the MUSICAL COURIER at a later date.

MONDAY, MARCH 20.

The formal session opened at 8:45 a. m. on Monday, March 20, at Peabody College, with a demonstration of music education as conducted in the Nashville public schools, Milton Cook supervisor. The high spots were a class in violin instruction, said by several experts present to be the finest of its kind, and the singing by pupils from the Tennessee School for the Blind. This demonstration made a distinct impression upon the audience of music supervisors, principally because of the great happiness which music is bringing into the lives of these unfortunate children. It would be difficult to find a stronger argument for public school music.

The afternoon session was given over to more demonstrations by the children from the model school of Peabody College, under the direction of D. R. Gebhart, and by pupils from the Peal High School (colored), of Fisk University, Mary E. Helman director. Later in the afternoon Hazel Kinsella demonstrated the Kinsella Method of Piano class instruction.

The feature of the afternoon, however, was a song demonstration by William L. Tomlins, of Chicago. Mr. Tomlins arrived in Nashville a few weeks prior to the convention and trained a chorus of 200 children from the public schools of the city. Mr. Tomlins' methods of song interpretation are well known to school supervisors, and with this chorus, as with others, he accomplished startling results. He develops an emotional response to the thought of the composition, rather than the technical side of music. Later a chorus from Peabody College sang "The Deluge," Saint-Saens, conducted by Mr. Gebhart, and the evening concert was given by the Fisk Jubilee Singers, who were substituted for Erika Morini, the violinist, who failed to appear. Gov. Alfred A. Taylor of Tennessee was unable to be present, and the address of welcome to the Music Supervisors' National Conference was given by President MacKenzie of Fisk University. The response was made by Dr. Karl W. Gehrkens, of Oberlin College, who made clear the position of the music supervisors. "We are not," he said, "a body of people paid to do work, but a body of idealists who believe above all in the children."

TUESDAY, MARCH 21.

The morning session was given over to methods of teaching school music, ably presented by Selma Kronold and Alice Jones. Later, Mr. Tomlins discussed "Song Life: Its Nature and Influences." He explained how he procured results in preparing a chorus of school children. He stressed the particular value of tone quality appropriate to the emotional content of the song as the fundamental idea of interpretative performance.

In the afternoon, with Vice-President Weaver presiding, President Frank A. Beach delivered an address, "Music and the New Education." This was followed by Randall J. Condon, superintendent of schools, Cincinnati, Ohio, on the pertinent subject, "A Supervisor as Seen by the Superintendent." A. E. Winship, of Boston, also spoke.

Following this the entire conference body journeyed by automobile to the Hermitage, the home of former President Andrew Jackson. A patriotic service was held in the little church where President Jackson worshipped. The pilgrimage was arranged through the courtesy of a citizens' committee, the Chamber of Commerce and the Kiwanis Club. In the evening an informal banquet was held at the Hotel Hermitage.

WEDNESDAY, MARCH 22.

The entire day was given over to round table discussions on the following subjects:

- (a) The standard Course of Study as Outlined by the Educational Council.
- (b) Grade Music, Small Cities and Rural Districts.
- (c) High School Music, Large Cities.
- (d) High School Music, Small Cities.
- (e) Vocational Music and Its Aim.
- (f) Developing an Orchestra in Rural Districts.
- (g) Normal Schools and Teachers Training Section.
- (h) Music Appreciation.

The address of the day which created the most discussion was given by A. D. Zanzig, of the Harvard School of Education. He said: "If little children's sense of music is so blunted by education that we must appeal to them from their self-confessed sense of achievement, rivalry and the like, there is something wrong with our teaching." The supervisors did not entirely agree with Mr. Zanzig's whole presentation, but he left food for reflection.

THURSDAY, MARCH 23.

Following a meeting of the Executive Committee and chorus singing, conducted by J. Powell Jones, of Cleveland, Ohio, the annual business meeting was called. Invitations were received from Louisville, Detroit and Cleveland. The

latter was selected as the meeting place for the 1923 meeting.

THE NEW OFFICERS.

After the meeting place had been selected, the conference took up the election of officers, naming Karl W. Gehrkens as president; Mrs. Mary S. Vernon, Chicago, Ill., first vice-president; Oscar Bowen, Ann Arbor, Mich., second vice-president; A. B. McFee, Johnson City, Tenn., treasurer; Philip C. Hayden, auditor, and W. H. Butterfield, Providence, R. I., board member.

Following the election of officers, Harry E. Whittemore, president of the Eastern Music Supervisors' Conference, responding to an introduction by Mr. Beach, explained the purpose of the Eastern group and gave every assurance of full co-operation.

Following the business meeting, Mrs. John F. Lyons, president of the National Federation of Music Clubs, addressed the conference on the subject of "Public School Music as Related to Home and Community." She expressed on behalf of the Federation the keenest interest in the work the supervisors are doing and pledged the co-operation of all members for the further welfare of the schools. T. P. Giddings, of Minneapolis, spoke on "Casualty Lists in Supervision," delighting his audience by humorously presenting the "Don'ts" which he found so helpful in teaching.

In the afternoon, after a concert by the Men's Glee Club, University of Louisiana, Carl Engel, Chief, Music Division, Library of Congress, threw consternation into the camp. He spoke on "Jazz" in the Proper Light, and in his almost opening sentence he said: "Jazz" music is the beginning of art in America." This immediately divided the conference members into two sections, with the "jazz" supporters in the small minority. However, Mr. Engel said what he believed and before the end of his address harmony was restored.

In the evening a concert was given by the conference chorus and orchestra at Ryman Auditorium. The chorus, under the direction of Will Earhart, of Pittsburgh, sang Mendelssohn's cantata, "Hymn of Praise," remarkably well, considering the fact that only three rehearsals were possible. The orchestra, made up of conference members, and conducted by Dr. Victor Rebmann, of Yonkers, N. Y., deserves special praise for the excellent work accomplished after four rehearsals, and gave the following program:

Second Symphony: D Major.....Haydn
Gavotte and Minuet.....Bach
Minuet from Bernice.....Handel
Melodie.....Friml
Exaltation.....Corne

In addition to the above program the orchestra played the accompaniment to the "Hymn of Praise," Dr. Rebmann acting as concertmaster. The orchestra was organized in 1921 at the meeting held in St. Joseph, Mo., and it is the intention to continue it each year. It is already of symphonic proportions and the playing of the Haydn symphony clearly proved the high standard of musicianship of Dr. Rebmann and his associates. The soloists in the cantata were Genevieve Schwartz, soprano; Helen Allen Hunt, contralto, and George Oscar Bowen, tenor.

FRIDAY, MARCH 24.

After a demonstration of the "Nature and Function of Educational Measurements," by Dr. S. A. Courtis, of Detroit, Mich., a more detailed account of which will be given in the MUSICAL COURIER at a later date, Chairman Farnsworth, of the Educational Council, made his annual report. This was continued during the afternoon session, when the general topic was "The Recognition of Music in Secondary Schools and Colleges." Mr. Harris, State Superintendent of Schools, Louisiana, told how compulsory music in the Louisiana high schools had failed to succeed. He was followed by Chancellor J. H. Kirtland, of Vanderbilt University, whose rather unfair and unjustified criticism of music in high schools and colleges was ably rebutted by Osbourne McConathy, of Northwestern University.

A concert by the High School Orchestra, Richmond, Ind., conducted by J. E. Maddy, bore rich testimony to the tremendous advance of instrumental music in high schools. The performance was artistic and the playing of individual members skillful. The formal conference was brought to a close with a brilliant address by Henry Noble MacCracken, of Vassar College, and Dr. Richard Burton, on "The Renaissance of Music in American Life" and "The Arts in Education." In the evening the supervisors were dinner guests at Ward-Belmont College. Following the dinner a delightful orchestral concert was given under the direction of Kenneth Rose, of the music faculty of Ward-Belmont School.

From the standpoint of actual attendance the convention was the most successful in the history of the conference. Over one thousand members were registered as present, and this number will be exceeded at the Cleveland meeting. At the suggestion of the conference two additional committees were appointed to aid the Educational Council in research work, and reports from these committees will be discussed next year. The motto for the 1923 meeting is: "Music for every child and every child for music." G. G.

Victor Golibart's Debut at Town Hall

Still another successful debut from the Wilfred Klamroth studios was happily launched at Town Hall on March 10. Victor Golibart, who has been preparing for this during the past three years with Mr. Klamroth, made a very deep impression on some of the critics of the New York press, eliciting such remarks as "Much admirable training," "His final efforts were crowned with wild enthusiasm," "A thorough knowledge of singing," "Correct style, taste, clean diction and a musical feeling quite capable of producing thrills for the listener." This is the second highly successful debut from the Klamroth studios within a few weeks, the other being that of Marie Rothman in January.

A Son to Mr. and Mrs. Cesar Saerchinger

Just as the MUSICAL COURIER goes to press word is received of the birth of a son to Mr. and Mrs. Cesar Saerchinger, on March 26. Mr. Saerchinger is the general European representative of the MUSICAL COURIER.

I SEE THAT

Wilhelm Furtwaengler succeeds Nikisch as conductor both in Leipzig and Berlin.

Cairo, Egypt, is to have a teacher in the Dunning System of Improved Music Study for Beginners.

About 150 or 200 people attended the meeting on March 20 of the New York State Federation.

Robert de Bruce has resigned as manager of the Detroit Symphony Orchestra.

The training of teachers and supervisors of public school music will be stressed at the Bush Conservatory summer school.

J. Fletcher Shera has been elected president of the Music Students' League.

New York's Music Week (beginning April 30) will be the biggest ever.

Geraldine Farrar will be soloist at the opening concert of the North Shore Music Festival.

Songs and compositions by Mana Zucca are continuing to be used extensively by artists.

Constance Beardsley, pianist, will give a recital on April 4 at the Theatre Francaise, San Francisco.

Walter Mills, baritone, sang in three cities within ten days. Gigli celebrated his thirty-first birthday on March 22 with a party.

The London String Quartet will return to America in the fall for another tour.

Jeannette Vreeland is filling many concert engagements during this, her first season.

The cost of one opera performance at the Staatsoper (Vienna) is 4,000,000 crowns.

Elizabeth Lennox is of the opinion that the phonograph is a post graduate course in vocal training.

Sue Harvard and Michel Piastro are two more artists who have been added to those under the management of Charles N. Drake.

Burglars entered the home of the Zoellner Quartet.

Several prominent artists will give a concert on April 2 at the Master School of United Arts for the benefit of Russian sufferers.

Florence Macbeth recently gave two recitals in one day in Austin, Minn.

Giordano, composer of "Andrea Chenier," congratulated Gigli upon his success in that opera at the Metropolitan.

Alfred Cortot has deferred the beginning of his next American tour until November 1.

The Mary Rhinelander Callender estate has been assessed \$40,226 for inheritance tax.

The Vienna Philharmonic Orchestra will make a three months' tour of South America this summer.

Bernard Ferguson will sing five times with the St. Louis Orchestra during the latter part of April.

Mina Dolores' recent Philadelphia recital was a great success.

Bronislaw Huberman is rapidly developing into a "best seller" recording artist.

The Norfolk Trio is winning honors in Southern cities.

Ignaz Friedman will give eighteen concerts in Mexico next month.

Ilse Niemack, violinist, made a successful debut at the Town Hall last Thursday evening.

The Cherniavsky Trio has just completed a tour of twenty concerts.

Cecil Burleigh has been elected honorary vice-president of the Musicians' Fund of America.

The San Carlo Opera Company will complete its present transcontinental tour in Buffalo on April 22.

1921-22 is proving to be the best concert season of Namara's career.

Mozart's "Cosi fan Tutte" was cordially received when it was produced at the Metropolitan last week.

Richard Strauss denies the report that he will head a conservatory to be erected in Vienna with American funds.

The larger concert managements of Berlin have formed the Association of Berlin Concert Directions.

Leopold Godowsky scored a tremendous success in concert in Victoria, B. C., March 10.

Schumann Heink has an ambition—to celebrate her fiftieth anniversary as a concert and opera singer.

The Salem (Ore.) Music Teachers' Association is holding a "Better Music Week" in Salem, April 16 to 22.

Rosa Ponselle will interrupt her concert tour to return to the Metropolitan for a guest performance March 31.

Sherman K. Smith, concert manager, was married recently to Parthenia von Osthoff, contralto.

The Metropolitan Opera will not give any more performances in Brooklyn this season.

Marguerite Sylva has been elected an honorary member for life of the Key West Rotary Club.

Albert Stoessel will conduct three performances of Bach's "St. Matthew Passion" within ten days.

The Sak Philharmonic Orchestra (Prague) has disbanded.

The librettist of "Cosi fan Tutte" was the first professor of Italian at Columbia University.

Many British composers will conduct their own works at the forthcoming Bournemouth festival.

Glazounoff, the Russian composer, is in Germany.

Owing to financial difficulties, the opera performances at the Municipal Theater, Graz, Austria, have been discontinued.

Edgar Fischer, head of the Fischer School of Music in Walla Walla, Wash., died on March 18.

The Chicago Musical College will hold summer master classes from June 28 to August 1.

Antonio Scotti says the work of an operatic impresario is a most difficult task.

The first of a series of three monthly musicale-teas was given at the Oscar Saenger studios on March 22.

Alexander Siloti is concluding a tour of the Middle West.

Carl Otto Langley, cellist and composer, died on March 16.

Mme. Soder-Hueck will again hold vocal classes this summer.

Erna Rubinstein is sprightly and vivacious and talented in many ways.

Frederick Fradkin now is concertmaster of the Capitol Grand Orchestra. G. N.

AN UNUSUAL TRIBUTE



Photo by Apeda, N. Y.

Ethyl Hayden Proves Delight In Song Recital

Possesses Voice of Exquisite
Timbre and Purity and She
Uses It with Rare Taste
and Intelligence

By H. E. Krehbiel, in *New York Tribune*, March 11, 1922

At Aeolian Hall in the afternoon an audience, which showed keen appreciation of the higher type of song, listened to Miss Ethyl Hayden, whose proposed appearance in a recital some weeks ago was frustrated by a domestic sorrow—the death of a sister. Her singing provided one of the surprises and genuine delights of the season. She is the possessor of a soprano voice of exquisite timbre and purity. Of its range the music afforded no opportunity for judgment, for she sang nothing calling for extraordinary flights into the altitudes; but the time has passed when tones in altissimo were considered proofs of excellence.

Sings with Rare Intelligence

Miss Hayden sang as far up the scale as her songs demanded, but sang intelligently, tastefully, as if she knew and felt the beauty of melody and instinctively knew how to produce it. Always she disclosed the loveliness of the line, an artistic virtue of which the newcomer at the opera seems unconscious. Her singing of "Una voce poco fa" was a sort of serrated vocalism, a series of little points of tone, piped, scarcely sung. She seems entitled to be set down as the most staccatoed Rosina on record.

Had there not been many things in Miss Hayden's singing to indicate that she has been studying the art of singing with Mme. Sembrich, her program would have betrayed the fact, not only because it was constructed along the lines for which Mme. Sembrich set the fashion—a group of classical airs to begin with, followed by groups of French melodies and German lieder, with songs of a lighter order by English and American composers at the end. But in this Mme. Sembrich was followed by a host of recital givers. Miss Hayden, however, drew largely on her teacher's repertory. In the first group we heard Spohr's song, "Rose, softly blooming," as a severe test in the legato style, as the air "Deh vieni non tardar" from Mozart's "Nozze di Figaro," which followed it. Three French melodies which followed, Bizet's "Pastorale," Debussy's "Yrcen" and Dalcroze's "L'Oiseau bleu," were introduced to our recital rooms by Mme. Sembrich.

Restores Charpentier Air to Favor

Miss Hayden had the air "Depuis le Jour," from Charpentier's "Louise," a composition which used to be appealing enough until we were obliged to hear it sung in the opera by Miss Garden and Miss Farrar, since which time it has been almost a *bête noir*. Miss Hayden's fine feeling and beautiful asymmetry of phrase almost re-established it in our good graces. Then came six songs in the interpretation of which Mme. Sembrich had no companion in her day—Schubert's "Frühlingsglaube," "Die Forelle," Schumann's "Dein Bild nimm so wunderschön," "Schneeglöckchen" and "Frühlingsnacht," to which she added Schubert's "Hark! Hark! the Lark" on a recall.

In all these songs Miss Hayden followed her exemplar in a blending of poetical sentiment, with the beauty of the melodic line, making the music eloquent without resort to the dramatic manner, so often abused, which seeks to color every word regardless of the more essential element of oratorical declamation.

FOR TERMS ADDRESS:

LOUDON CHARLTON, Carnegie Hall, New York

REFICI'S NEW WORK IS MUCH DISCUSSED IN ROME

His Symphonic Vocal Poem, Which Had a Successful Premiere at the Augusteo, Brings Him Into the Limelight—Reiner Scores Another Emphatic Success—A Good "Falstaff" Revival

Rome, February 11, 1922.—Rome's musical interests are centered just now on the figure of the young priest composer, Don Licinio Refici, whose symphonic vocal poem, "Dante's Poetic Transitus," has just had its successful premiere at the Augusteo. Whether this success will be permanent remains to be seen, for the work, in spite of its merits, seems unbalanced and so uneven in its form that one remains in the end dissatisfied and unconvinced; the composer jumps from extreme sentimentalism and melodramatics to the most commonplace sonority; from really beautiful mysticism to an almost puerile romanticism. However, as he has given better proofs of his talents before this, one is inclined to attribute this partial sterility to the poverty of the libretto, in which the figure of Dante is traced in the lines of any ordinary human being. This is naturally offensive to the ideal Dante which the Italian people have cherished for over six centuries.

Molinari conducted the work with his whole soul, and succeeded in making the music appear better than it really is. Felice Belli, basso, was a very good Dante, his expressive voice following the different moods of the character with true and deep emotion. The soprano (Signorina Braghini),

cable, and he won over every one, without exception. It is probable that he will be re-engaged next year.

Another virtuoso of rank, Jaroslav Kocian, the eminent Czech violinist, known in America, gave a fine concert at the Quirino Theatre, playing a richly varied program and a goodly number of encores, to the delight of the enthusiastic public.

The Italian violinist who has perhaps the largest following here is Remy Principe. He recently gave a concert together with his wife, Giulia Simoncelli Principe, harpist. The novel idea of substituting the harp for the piano had pleasing results.

Among the pianists, Tina Filippini-Siniscalchi, who played here years ago as a child, is worthy of mention. She is a mature artist now and her success was immediate. The appearance of Marios Silvestri, another pianist, who gave a concert jointly with the soprano, Flora de Grisogono, was also of interest. He played the Bach-Busoni prelude and fugue in D major with force and good style, and, later on, modern pieces by Pizzetti and Santoliquido. Mme. Grisogono sang some pretty songs by Mattei, Carissimi, and others with much charm of expression and of voice. She is a pupil of Di Pietro, and does honor to his school. Her next group, of modern composers, was delightfully sung, especially the "Il Grillo del Natale," by Zanella.

Chita Lenart, the Hungarian mezzo soprano, also favored the moderns. Besides Bach and Gabrieli, she sang Alalena, Cantarini, Respighi, Pizzetti, Castelnuovo, Wolff and Strauss, and five old French songs. Especially fine was her rendering of the Strauss lieder. She was accompanied by one of our best accompanists, Satta, and Prof. Albini played the obligatos on the violin da gamba.

Ensemble music was ably represented by the Sala Bach Quartet, which is continually progressing and presents varied programs. It played recently a Mozart quartet, a Grieg quartet in G minor, and two "Idylls" by Frank Bridge, also a finely constructed quartet by the critic of the Rome Tribune, Alberto Gasco, which composition was inspired by a picture from the brush of the great Giorgione called "The Sleeping Venus." The work is harmonically well treated, but it lacks inspiration.

The Sala Bach's vocal quartet, too, has given an essay of its capacity, presenting an interesting program of madrigals by Palestrina, Jan Gero and Luca Marenzio.

A GOOD "FALSTAFF" REVIVAL

At the Costanzi, the greatest attraction after the triumphant "Meistersinger" production is "Falstaff" with Parvis, the magnificent Beckmesser, in the title role. He is a resourceful artist and sang and played his part admirably, without the usual exaggerations. Gilda Dalla Rizza, is a very fit Alice. She looks the part and sings it to perfection. Signorina Laura Pasini, a debutante pupil of Maestro di Pietro, was warmly applauded for her lovely voice, exquisite singing and sprightly acting. No one would have thought her a debutante. Blance-Sadun was also well cast as Dame Quickly, where she could display her wonderful low register. All the others were good, and Bellezza, who conducted brilliantly, shared the honors of the evening.

"Falstaff" was also given in honor of the American mission which came to Rome to bestow the gold medal on the unknown soldier. This was again a moving spectacle—the monument to Victor Emmanuel II hardly holding the invited guests. The American soldiers were greatly admired as they marched to the sound of "The Stars and Stripes Forever."

"Falstaff" was preceded by "Tosca," which made a rather mediocre impression. Mercedes Llopert does not seem well adapted for the role of Tosca in spite of a fine voice and figure.

After "Falstaff," "Rigoletto" was presented, but brought a great disappointment, for Zalewski, so unique as "Boris," has not the vocal means necessary to sing "Rigoletto." However, Zalewski made good his reputation a few evenings later when "Boris Godunoff" was given. Reiner conducted ably, but not with the same concentration as he did in the "Meistersinger." He was greatly appreciated, however, and called before the curtain many times. Of the other artists, the tenor, Cortis, as the Zarevitch, was very good. The scenery was beautiful, the costuming fair.

Puccini's Tryptich, which followed "Boris," was not exactly as desired, but had a good all-round execution. Parvis as Gianni Schicchi was imitatively comic. Gilda Dalla Rizza, as Angelica, is not at her best, for her voice becomes harsh whenever it is forced.

DOLLY PATTISON.

April Busy Month for Dux

Following her recital at Montgomery, Ala., on March 30, Claire Dux will give a concert at Anniston, Ala., on April 4.

Are You a Music Student?

1. To form an organization to promote the general interests of the music students of New York City.
2. To hold occasional meetings of the organization for consideration of such problems as every music student must face.
3. To hold other meetings for social diversion and pleasure.
4. To secure the co-operation of managers and established artists in regard to facilitating attendance of students at concerts and opera.
5. To secure better living conditions for students.
6. To enlist the support of patrons of music in the interest of worthy and needy students.
7. To promote co-operation of existing musical organizations in interest of music students.
8. To hold occasional public performances by students only.

The League is sponsored by Dr. E. A. Noble, Leopold Godowsky, Josef Strinsky, J. Fletcher Siera, Leonard Lieblich, Harold Bauer, John C. Freund, Emilie Frances Bauer, Henry J. Finck, Pierre Key, W. H. Humiston, H. E. Krehbiel, Lawrence Gilman, Chas. D. Isaacson, etc.

Join a good cause and attend the next meeting, Sunday afternoon, April 2, at 3 p. m., at The Art Center, 65 East 56th Street.

For further particulars address the Secretary

FLORENCE MENDELSSOHN,

Care Musician's Club, 173 Madison Ave.



DON LICINIO REFI,CI,

composer of the symphonic poem, "Dante's Poetic Transitus," which recently had its first performance in Rome.

the tenor (Ziuzzi), the baritone (Castelli), as well as the two invisible archangels, were fair. The St. Cecilia chorus, under Casolari, was excellent.

REINER SCORES ANOTHER EMPHATIC SUCCESS.

Next in attractive power to this great novelty, which has been played twice, was the concert of Fritz Reiner, who, owing to his success at the Costanzi, was invited to conduct a concert at the Augusteo. It was a complete triumph, which can only be compared with those of Toscanini and Nikisch, the mourning and consternation over the loss of whom has been general throughout Italy, for he was very much beloved here.

Reiner began his concert with the favorite Schubert C major symphony, and was enthusiastically applauded after each movement. The "Benvenuto Cellini" overture by Berlioz, beautifully rendered, was the second number. The third was Respighi's "Ballad of the Dwarfs," an audacious and original composition, richly orchestrated with strange and novel effects. Reiner gave it a stunning interpretation, and both he and the author, who was present in a box, got tremendous applause. The concert closed with the prelude and "Love Death" from "Tristan," and the fluidity and most mellifluous sonority which Reiner got out of the ensemble was superb. He was tendered a real ovation and was called out innumerable times.

In the following concert Marco Enrico Bossi, Italy's great organist and composer, conducted his "Franciscan Moments," consisting of three delicately descriptive lyric pieces entitled "Fervor," "Dialogue with the Swallows," and "Beatitude." To the mind of several critics they fail to express what their titles imply, but they were much applauded nevertheless. The clou of this concert was Bossi's magnificent concerto for organ and orchestra (op. 100). In this fusion between the orchestra and organ were admirable. Bossi, who is filling his numerous engagements in central Europe, came to Rome especially for this concert, and it was a triumph. Worthy of mention also is Maestro Morelli, a young conductor, who gave an excellent reading of the "Ride of the Witches," from Humperdinck's "Hänsel und Gretel," as the close of an interesting program.

ARTISTS, LOCAL AND VISITING.

The throng of soloists that visit Rome this season is not diminishing. Perhaps the most prominent of late has been Carl Flech, the Hungarian violinist, who inaugurated the Santa Cecilia recital season with a magnificent program of Mozart, Beethoven, Tartini, etc., receiving vociferous applause. The Beethoven concerto, which he played soon after at the Augusteo, was a revelation of perfect purity of tone. His style, be it in classic or modern music, is impec-

RICHARD BURGIN WINS NOTABLE SUCCESS AS SOLOIST WITH BOSTON SYMPHONY

Young Concertmaster Gives Enjoyable Performance of Concerto—Clara Butt Heard Anew—Haitowitsch Pleases in Recital—Carmela Ippolito Soloist with People's Symphony—Pawlowski in Piano Recital

Boston, Mass., March 26, 1922.—Richard Burgin, the musicianly young concertmaster of the Boston Symphony Orchestra, won new laurels when he appeared as soloist with that band Thursday evening, March 23, at Sanders Theater, Harvard University. Mr. Burgin gave a fresh demonstration of his familiar abilities in Mendelssohn's songful concerto, bringing out its lyricism without the cloying sentimentalism which so often mars enjoyment of this justly popular work. He was warmly applauded and recalled.

The purely orchestral numbers of the program were Tchaikowsky's dramatic symphony in F minor, which received a fine performance; Saint-Saëns' stirring symphonic poems of Omphale's spinning wheel, and Goldmark's turbulent overture, "Im Fruhling." Mr. Montoux was in the vein, and the orchestra played brilliantly.

LARGE AUDIENCE GREETED CLARA BUTT.

Dame Clara Butt, the popular English contralto, and Kennerley Rumford, baritone, sang at Symphony Hall, Sunday afternoon, March 19, to an unusually large audience for concerts of this character. Assisted by "Melsa, the Celebrated Polish Violinist," and Grace Torrens, an able accompanist, they were heard in a long program of rather uneven interest. Dame Butt recalled old pleasures in songs from Beethoven, Gluck, Haydn, Goodheart and German. Mr. Rumford also pleased the audience in pieces by Williams, Davies, Ireland, Farrar, and a folk song arrangement by Sharp. Mr. Melsa played compositions labelled Pugnani - Kreisler, Schubert - Wilhelmj, Paganini - Auer, Wieniawski and Hubay. There was enthusiasm in abundance, especially for Dame Clara Butt. It is to be hoped that on her next visit to this city she will present a program of greater interest and more deserving of her gifts.

BLIND VIOLINIST MAKES SPLENDID IMPRESSION.

Abraham Haitowitsch, blind Russian violinist, played in Boston for the first time Thursday evening, March 23, in Jordan Hall, winning fine success. Mr. Haitowitsch, whose vision was impaired in early childhood, acquiring his musical training through the Braille system of raised characters. Disclosing unusual talent, he was sent to the Imperial Conservatory in Petrograd in 1911, and was graduated with the highest honors.

Mr. Haitowitsch's program indicated that he is an artist of serious purpose, with no desire to win favor except on merit. Opening with Brahms' sonata in D minor, an exacting and not the most grateful work in the violin repertoire, he proceeded with Wilhelmj's transcription of Paganini's ornate concerto in D major, continued to pieces by d'Ambrosio, Kreisler, Achron and Hubay, and brought his interesting list to a close with numbers by Aulin and Wieniawski. The violinist was brilliant where brilliance was demanded, as in the final movement of the sonata and

in the difficult passages of Paganini's work. Mr. Haitowitsch was most effective, however, in music of a more reflective nature, playing with sincere emotion and always in fine taste. His listeners were obviously impressed and applauded him vigorously. Mr. Sapiro was an exceedingly helpful accompanist.

CARMELA IPPOLITO SOLOIST WITH PEOPLE'S SYMPHONY.

Carmela Ippolito, the gifted young Italian violinist, was the soloist at the nineteenth concert of the People's Symphony Orchestra, Emil Mollenhauer conductor, Sunday afternoon, March 19, at St. James Theater. Miss Ippolito exhibited her fine abilities in Saint-Saëns' melodious concerto in B minor, reflecting in no uncertain way the profound musical learning of her far-famed teachers, Charles M. Loeffler and Georges Longy. To Miss Ippolito's innate musical feeling has been added a sense of phrasing which contributes greatly to the enjoyment invariably yielded by her playing. She was applauded with enthusiasm.

The other numbers on the program were Elgar's "Dream of Gerontius," the seventh symphony of Beethoven, and Wagner's overture to "Rienzi."

CARL PAWLOWSKI PLEASURES IN RECITAL.

A favorable impression was made by Carl Pawlowski, pianist, at his initial recital in this city Friday evening, March 24, in Jordan Hall. Mr. Pawlowski showed unmistakable talents in a well-varied program drawn from Schumann, Chopin, Rachmaninoff, Arensky, Scriabin and Liszt. He has already achieved no little degree of technical skill; he has a good sense of rhythm, understands musical structure and plays with feeling. Mr. Pawlowski should strive for a more effective command of nuance and for a surer knowledge of interpretative tradition than he now possesses. His audience was appreciative and he added to his program.

NEW ENGLAND CONSERVATORY NOTES.

Baldassare Ferlazzo, a young boy of the North End, won the competition, March 20, at the New England Conservatory of Music for a prize of a violin made and given by P. Palterson of this city. There were five contestants. The judges, who were Richard Burgin, Georges Foureil and Julius Theodorowicz, of the Boston Symphony Orchestra, were unanimous in their decision. Honorable mention was given to Manuel Zung, also a Boston boy.

Young Ferlazzo, who is fifteen years old, entered the Conservatory two years ago last September as a pupil of Roland Reasoner. During the present season he has been studying with Harrison Keller. Besides playing the Corelli sonata in D major, which was required of all the contestants, Mr. Ferlazzo played as his personal selection the first movement of De Beriot's concerto, No. 9, in D minor.

A. R. F.

after Florence Easton's appearance there as Sieglinde in "Die Walküre" on March 14. This verdict only confirms what all the New York critics wrote about this artist's performance of the same rôle at the Metropolitan last month. Incidentally, Miss Easton has scored again in a new leading rôle at the opera, that of Fiordiligi in Mozart's "Così fan tutte," a part which is peculiarly suited to her voice and style.

Forthcoming Engagements for Jollif

Norman Jollif has been engaged to sing the part of Valentine in "Faust" at the Springfield (Mass.) Festival on May 12. This is the result of Mr. Jollif's success in "Caractacus" at Springfield two years ago. On April 28 he will sing Verdi's Requiem at Fitchburg, Mass., under the direction of Nelson P. Coffin, and "The Elijah" with the Boston Handel and Hadyn Society on Easter Sunday.

Richard Hale to Give Recital

On Friday evening, April 7, at Aeolian Hall, Richard Hale, baritone, will give his annual recital. An interesting and varied program has been arranged and the public will have another opportunity to hear Mr. Hale, who achieved so splendid a success after his appearance last year at the above mentioned hall.

Courboin Plays for Music Teachers

The third organ recital of the 1922 season in the Wanamaker Auditorium, New York City, was played by Charles N. Courboin, in honor of the "Teachers of Music in the Public Schools of Greater New York." It will be recalled

that Mr. Courboin alternated with Marcel Dupre, organist at Notre Dame Cathedral, Paris, in the brilliant inaugural recitals when the new organ was installed last fall. The programs were given at times when the school teachers could not attend, so in response to many requests, Dr. Alexander Russell, concert director, arranged the special program for March 18, in order that the teachers might be present to enjoy the playing of Mr. Courboin.

The auditorium was crowded, and the audience in wrapt attention listened to the following program:

Grand Chorus Magnus.....Dobois
Aria from suite in D.....Bach
Toccata and fugue in D minor.....Bach
Sketch in D flat.....Schumann
Third Chorale in A minor.....Frank
Nocturne in G minor.....Chopin
Preludium.....Jarnet
Toccata from fifth symphony.....Widor

The concert added another triumph to the already large list of Wanamaker accomplishments. Prior to the recital, Dr. Russell introduced George H. Gartlan, director of music in the public schools of Greater New York, who thanked the Wanamaker management for the consideration shown to the music teachers.

On Saturday, April 8, Mr. Courboin will give a special recital for the members of the New York City High School orchestras.

Penn State Glee Club's Activities

The Penn State Glee Club, Clarence C. Robinson, director, gave a concert in the auditorium on Sunday afternoon, February 26.

SONATA RECITALS FRANCIS MOORE PIANO and HUGO KORTSCHAK VIOLIN

Comments on the Recital given in Aeolian Hall, New York, February 16, 1922:

"Excellent individual attainment, joined with admirable unity of purpose, made their playing highly enjoyable. Three sonatas made up the program. Beethoven's Opus 30, No. 2, in C minor; Mozart's in B flat major, and Opus 36 of Gabriel Pierné. Both Mr. Kortschak, who was leading violinist of the Berkshire String Quartet, and Mr. Moore, well and favorably known, are experienced ensemble players and were well qualified to give pleasure in a program of this kind."—N. Y. Tribune, Feb. 17, 1922.

"Their individual and ensemble work in sonatas by Beethoven, Mozart and Pierné was a reflection of taste, style, understanding and ability."—N. Y. American, Feb. 17, 1922.

"The artists showed a good appreciation of their ensemble work. Their tonal quality, balance and precision were commendable and on the whole the performance of the two players had understanding, finish and nuance. Their playing was enjoyed by a large audience."—N. Y. Herald, Feb. 17, 1922.

"These works were interpreted in a spirit that was highly sympathetic to all of them, different as they are, and a large audience turned out to witness the enthusiasm that chamber music can still evoke, especially from the violin of Mr. Kortschak and the piano of Mr. Moore."—N. Y. Sun, Feb. 17, 1922.

"The rugged and tender melodies of Beethoven's sonata in C minor for piano and violin were heard at Aeolian Hall when Francis Moore and Hugo Kortschak gave a sonata recital. Playing in admirable accord, these artists gave further evidence of high musicianship in a program that included Mozart's B flat major sonata and the Pierné sonata, op. 36, bringing to the former a graceful charm and simplicity and to the latter a happy treatment of the French subtle harmonies and delicate melodies."—N. Y. Eve. Mail, Feb. 17, 1922.

Management: EVELYN HOPPER, Aeolian Hall, New York
CHICKERING PIANO USED



Photo © by Lumiere Studios
MARY MELLISH,
soprano of Metropolitan Opera Company.

performance of three oratorios. On April 27 she will sing Coleridge-Taylor's "Tale of Old Japan" and "The New Earth" by Hadley, at Decatur, Ill., and two days later "Hiawatha's Wedding Feast" by the first named composer.

Easton's Sieglinde Welcomed in Philadelphia

"Vocally, she was as interesting as any of the great array of sopranos who have made the rôle memorable," was the verdict of the music critic of the Philadelphia Record

EVELYN MACNEVIN CONTRALTO

Management, Derrel L. Gross, Room 115, Carnegie Hall, New York

WHAT THE PRESS SAYS

New York Herald.—"Her voice is one of unusual beauty and volume. She sang with much warmth."

New York Tribune.—"As an interpreter she displayed intelligence and authority. Her voice is beautiful and her diction fine."

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New York

AMERICAN TOUR 1922-23 NOW BOOKING

AN OPERATIC IMPRESARIO'S TASK MOST DIFFICULT, YET SCOTTI PROVES HIS GENIUS AND HIS GAMENESS

The Distinguished Metropolitan Baritone, Whose Operatic Company is Very Much Like the Big Broadway Company in Miniature, Aspires to Greater Heights—His Success of the Past—Difficulties the Road Tours Offer

"But—I have met you somewhere?" said Antonio Scotti, the distinguished Metropolitan Opera baritone, one night several weeks ago when the writer was introduced to him at a mutual friend's home.

"Three years ago—maybe four, to be exact!" replied the MUSICAL COURIER representative.

"I have a faint recollection," he continued, with a puzzled expression on his face. "Where was it?"

Fortunately some one then began to sing and the writer had a little time to think. Mr. Scotti, unknowingly, had touched rather a sore spot. How was his query to be met?

After the song and applause of the guests had died away, the singer, a member of the Metropolitan and also of Scotti's company, approached the baritone-impresario and was duly complimented. This led to a brief discussion about what Mr. Scotti is doing for music lovers throughout the country in presenting opera of the highest standard for a limited number of weeks each spring and fall; also of the splendid opportunity the younger artists, particularly our own American ones, are given to gain experience under such an artist's critical eye.

"You should get an interview from Mr. Scotti about all this!" exclaimed this young singer, turning to the writer.

"Then, you write?" asked Mr. Scotti, still puzzled.

"A little!" came the still indefinite answer. "But Mr. Scotti might not be interested in an interview." This was said to the singer and also in truthfulness, because four years ago Mr. Scotti "turned down" the writer when he had been thus approached. And just here was the "sore spot."

"Ah," Mr. Scotti murmured good naturedly when the occasion was recalled, "but it was different those days. Then I did not want the publicity. Believe me, I did not mean to offend! Please forget!"

FAMILIAR WITH BUSINESS DETAILS.

A new appointment was made, and that is how this interview came about. Several days later it was that the writer, with the "cured sore spot," called on him at his apartment in the Vanderbilt Hotel. Clad in a loose-fitting velvet jacket, a soft collared "sport shirt" and slightly baggy trousers, Mr. Scotti might have just finished singing his familiar role of Marcello in "Bohème." The table in front of him was littered with papers, which showed that he had been working on business details of the future tour of his opera company. Although he naturally has a booking agent and business manager, Mr. Scotti is familiar with the minutest details of his company. He knows what cities guarantee and the others where the appearance is made on a percentage basis. His repertory has been mapped out and his company practically selected. To be sure there are some hitches in the complete smoothness of his plans, such as realizing the fact that it is an easy matter to lose several thousand dollars on tour, if one does not gauge the situation properly, but even so, Scotti is content to put up with these annoyances.

BUSINESS BAD LAST YEAR.

"Last year was a bad one for us," he told the writer. "People did not seem to be spending money. In California alone we fell behind in the receipts enormously as compared to what we drew the first season out. Even such an attraction as Geraldine Farrar in 'Zaza' did not cause the stir we anticipated. To be frank, 'Zaza' drew the smallest receipts, showing to me that it takes a long time for a sensational success to travel 3,000 miles. 'Butterfly' was the most popular; then came 'Carmen,' and after that 'Tosca.' You never know what a public likes the best. As a further example, I might state that the year before last, in Texas, we were convinced that the big drawing card would be 'Tosca' with Florence Easton in the title role opposite my Scarpia. But it wasn't! Old 'Trovatore' took first honors! Imagine?"

TO TOUR TO NEW ORLEANS.

"This year our route will carry us again to Texas and as far south as New Orleans. After the Metropolitan's annual season in Atlanta the members of my company will gather together and begin our tour in Birmingham on May 1." Mr. Scotti took up his schedule and, pointing to the first week's repertory, said:

SINGS SIX TIMES A WEEK.

"See, we give two 'Toscas,' two 'Secret of Suzannes,' and two 'L'Oracolos.'"

"That means you sing yourself six times that week? How can you do it?"

"They want me in some places and I have to do it. It is almost as bad the second week," running his finger over the neatly mapped out schedule. "Here I am down for five performances, but there are no 'Toscas.' With 'L'Oracolo,' 'Secret of Suzanne' and the other roles I sing during this tour, it is not so taxing, but Scarpia several times a week is too much. The first season out I sang much more, and I only missed one performance, due to an injury received in being accidentally thrown down too hard on the stage in 'L'Oracolo.'"

"I hope the time will soon come when local managers will not want to be told who Scotti will bring in his company. I hope they will grow to rely upon my giving them the very best. I am delighted, though, for the other day I learned that a lady in Fort Worth (for the minute her name has escaped me), when Mr. Mills started to tell her who was in my company, said:

"No, no, Mr. Mills, it is not necessary to tell me who

Mr. Scotti has. Such an artist would not surround himself with a poor company!"

And, incidentally, when Mr. Scotti meets this local manager she is sure to receive a warm welcome from the singer-impresario. She is, in common parlance, "a woman after his own heart."

IDEAL—METROPOLITAN ON MINIATURE SCALE.

"Giving performances of a high standard throughout the country, Mr. Scotti, I should say was your ideal!" said the writer.

"I adore it! Really love it!" he replied, with a little smile. "Even though friends say, 'Tony is a fool losing money on his tours,' I do not listen to them because I do not care. Of course, understand, I want to make money, like everyone else, but it costs to give opera as I desire—on a miniature scale of the Metropolitan. I select artists upon whom I can rely. There is not time for many rehearsals, and so when I cast a singer for a certain role I want to feel sure that the singer will give the best in him or her! It will be only necessary for me to give a suggestion here or there. I should like to take many young artists whom I hear with beautiful voices, but their lack of experience would mean a drop in the artistic standard of the company. If my tours were long, then I should be tempted to take along several inexperienced singers and coach them and let them try their wings, but limited tours do not permit this. Of course, on the other hand the one who receives the most benefit is the singer who has had some stage experience and is hoping for more opportunity."

Here Mr. Scotti told of a young soprano who won an ovation in California as Micaela to Farrar's Carmen—a very difficult feat, considering the great artist's superb impersonation and popularity. (Because of her success there

I fear, but was told that after the performance they would put the cut off parts back again! And they did. We have had to give up going to some towns because there was no suitable theater. When you do run across a beautiful theater it is usually given over to motion pictures. And I can't blame the manager. Why should he wait for companies such as ours to come for a couple of performances when he can make money all the year round through the movies?"

How did you get the idea of giving opera?"

"Well, to be frank, I do not feel at home in concert! I do not like it at all! I must have the stage! When I told Mr. Coppicus this several years ago he suggested my giving 'L'Oracolo' and 'Cavalleria Rusticana' on tour. I liked the idea and entertained it, but I realized those two would not be enough, so I added 'Butterfly,' and so, from season to season my company's repertory has increased. On tour I work all the time singing and directing on the stage each performance. I try to overlook no detail. Of course the spring tour is easy for us because we can have our chorus and orchestra from that of the Metropolitan, but in the fall rehearsals prior to the opening of the season in New York require that we look elsewhere for that portion of our company. Our company, including a few husbands and wives of the artists—with a mischievous smile—"includes about one hundred and fifty persons. The chorus numbers thirty and the orchestra about forty. This year it was suggested that I cut down my orchestra, but that is impossible. It would be like taking blood from my heart here"—placing his hands over his left side—"because I want my chorus right! I could never give 'Carmen' with a chorus of eighteen or twenty. Quite impossible! I want my opera company, as I said before, to be the Metropolitan on a miniature scale!"

And to do this Mr. Scotti plans and plots continually before each tour, superintends every performance and sings more than he has ever sung each week at the Metropolitan—and even foots his own losses.

WHY HE REFUSES FINANCIAL BACKING.

When asked why he had refused offers of financial backing from moneyed persons in New York, Mr. Scotti simply said that he could never "beg for money for this and that." He wants to stand on his own feet. And when conditions throughout the country are better and more cities are able to have the Scotti Grand Opera Company visit them annually, then it is to be hoped the admirable enterprise will again be able to support itself, with a profit over for Antonio Scotti—one of the pioneers of opera for the masses in America. J. V.

Unique Huss Recital

The recital which Mr. and Mrs. Henry Holden Huss will give on Thursday afternoon, April 6, at Rumford Hall for their scholarship fund will have several unique features on the program.

Mrs. Huss' first group would seem to be almost symbolical of the international unity of music, as it is composed of French, German and English songs. Four Huss songs, three of them still in manuscript, comprise her second group.

Mr. Huss' first group is a Chopin and Liszt one, and his second group will be two movements, by request, from his still unfinished piano sonata, on the finale of which he is now working. The first movement is an allegro risoluto, the second a lyric larghetto alternating with a goblin-like Scherzando movement.

The program will conclude with a group of six dances: a bourree by Bach, a valse by Mrs. Huss' pupil, E. Marion Sexton, and four Huss compositions, a mazurka (MS.) "Minuet a l'antique" (MS.) valse, op. 20, and "Polonaise Brillante," op. 23.

The recital Mr. and Mrs. Huss gave on Monday evening, March 20, at Jamaica, was a distinct success, the assisting artists were: Ruth Kemper, violinist, (who played the Grieg sonata, op. 8, with Mr. Huss and also two Kreisler numbers, the second Wieniawski polonaise, Kramer's "Ek-log" and Huss' "Berceuse Slave") and Mr. Huss' artist pupil Ruth Garland, who besides accompanying Ruth Kemper, contributed Chopin's A flat ballade and a berceuse of her own. Miss Garland is the composer of the incidental music which is being used with the last part of the cycle of Shaw's "Back to Methuselah."

S. K. Smith Married

Sherman K. Smith, of Boston, well known in the East as a concert manager, and who has charge of the musical affairs of George Fergusson, teacher and baritone, was married recently at the Church of the Ascension, Clearwater, Fla., to Parthenia von Osthoff, of New York. Mrs. Smith is a contralto and is well known in the social and musical life of the several cities where she has studied, Cincinnati, Chicago, Boston and New York. The honeymoon was spent in a thousand mile automobile trip along Florida's eastern coast.

Dubinsky at Aeolian Hall on April 3

Vladimir Dubinsky, the cellist, has been chosen by Boris Levenson, Russian composer, to assist both in solos and string quartet works, at Aeolian Hall, April 3. Mr. Dubinsky is a representative Russo-American cellist, and a better choice could not have been made. His solos will include Levenson's nocturne in D, a Jewish lullaby, and "Humoresque."

N. Val Peavey Recital April 18

N. Val Peavey, American pianist, will be heard at his own recital on Tuesday evening, April 18, at Aeolian Hall. This is the first solo recital that Mr. Peavey has given in more than three years. Mr. Peavey will be under the exclusive management of Annie Friedberg for three more years.



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are rumors that she may become a member of the Metropolitan next season.) Chamlee, Jeanne Gordon and the late Mario Laurenti are a few of the artists who have gained valuable experience through being members of Scotti's organization.

DEPLORES LAURENTI'S LOSS.

"What a terrible loss—poor Laurenti!" said Mr. Scotti when he touched upon the late young baritone's name. "How I shall miss him this tour! And the other day my friend, Mr. Gatti, said, 'Don Antonio, it is a big loss for me, too!'"

"You see, he was to have his real chance at the Metropolitan next season. While on tour with me I realized his talent and several times he sang Sharpless for me in 'Madam Butterfly'—and sang the role beautifully. This season I missed two performances of 'Butterfly' at the Metropolitan, the first time in over four years, and only then because of hoarseness, not real illness. When I could not sing the last time I suggested to Mr. Gatti that he let Laurenti do the role—only to hear that he was ill. And then soon after came the tragic news."

HIS GREATER LOSS.

As Mr. Scotti spoke of the young fellow artist, the writer thought of, perhaps, a greater loss that he had sustained recently and of which he cannot even talk these days—Enrico Caruso! His lifelong friend, who was to him like a brother. The bond between these two men and artists was a vitally close one and left a wound in the great baritone's heart that even time will not heal. On his piano was a large photograph of the tenor and on his walls little snapshots taken at various places, one or two of which showed Caruso in amusing poses.

COUNTRY'S LACK OF THEATERS.

During the course of the interview Mr. Scotti deplored the lack of good theaters or auditoriums in this country. "In one town near Chicago, where the guarantee was \$4,000, the stage was so small that we couldn't get our scenery up. We were to give the double bill of 'L'Oracolo' and 'Pagliacci.' Hearing of the trouble I went to the theater and almost died when I saw several men cutting off the top of my scenes to get them up. I flew into a rage,

ADELE

PARKHURST

"Astounded patrons of her recital by the power, sweetness and birdlike facility of her voice."—New York Herald.

SOPRANO

MANAGEMENT:
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Charlotte Fairchild Photo
ANTONIO SCOTTI,
as he appears in "L'Oracolo."
(See story on opposite page.)

Many Attend Saenger Tea

On Wednesday afternoon, March 22, the first of a series of three monthly musicale-teas was held at the handsome studios of Oscar Saenger, and many people prominent in the musical world were present. The hostesses at the tea table were Marie Rappold and Josephine Jacoby, and the musical program offered during the afternoon was a delightful one, the singers revealing careful training and much talent.

Lillian Collier, coloratura soprano, displayed a voice of sweet and clear quality in three selections: "Charmant Oiseau," from "La Perle du Bresil," David; "The Wings of Night," Watts, and "Hans and Gretchen," Mahler. She was obliged to give an encore.

Ruth Mayes, mezzo-soprano, made a favorable impression through her fine rendition of three songs, among them "At Night," by Rachmaninoff, and "My Heart is a Lute," Huntington Woodman.

Augusta Redyn, mezzo soprano, who gave a recital at Aeolian Hall last Tuesday, sang "La Sirene," Rimsky-Korsakoff; "L'Hiver," Koehlin, and "At the River's Edge" (MSS.), by Florence M. Grantland. She has a voice of good range and quality which she uses with taste.

Richard Hale, baritone, whose New York debut last season was so successful, made another favorable impression with his admirable rendition of songs by Schumann, Rogers, Damsch and Cooke. He was warmly received and had to repeat "Danny Deever" twice.

Mary Bennett, contralto, is the possessor of a voice of much promise, which she employs with intelligence and good effect. She sang Harriet Ware's "Iris," "Aux portes de Seville" by Fourdrain, "Faltering Dusk" by Kramer, and "Chanson pour Avril" by Szule.

Then came a scene from "Pagliacci," exceptionally well done by Gladys Mathew, soprano, and William Struber, baritone. As a final number, Dorothy Branthoover, soprano, sang Musetta's waltz song from "Boheme," revealing a voice of agreeable quality, handled with ease and grace. All the artists had encores and were cordially received by those present. Emily Miller furnished artistic accompaniments at the piano.

The hostesses of the afternoon were Mrs. William C. Provost, Katherine Brown, Marion Rubovits and Mabel Jacobs.

Mme. Soder-Hueck to Hold Summer Master Classes

As in former years and owing to urgent demand, Mme. Soder-Hueck will again hold master classes during the summer months at her Metropolitan Opera House Studios. With many successful singers and teachers all over the country and abroad, Mme. Soder-Hueck is well able to demonstrate her knowledge and inspiring personality to those who work with her for a while!

Cairo, Egypt, to Have a Dunning Teacher

Carre Louise Dunning, the founder of the Dunning System of Improved Music Study for Beginners, left New York some time ago for an extended tour. Among the places already visited are Las Palmas and Madeira (Canary Islands), Lisbon in Portugal, Cadiz and Seville, Spain. On February 28 she left for Gibraltar, following which her itinerary was to include Algiers and Cairo in Egypt, the Holy Land, Turkey, Greece, Italy and Monaco, France and England, sailing for home May 3 and reaching New York

May 11. Mrs. Dunning has had a number of calls for a Dunning teacher in Cairo, so during her stay there she will endeavor to arrange for a teacher.

Mrs. Dunning will begin her next class in the Dunning System in New York on August 1.

Verdi Club Opera and Ball

The annual opera performance ("La Traviata") and ball of the Silver Skylarks of the Verdi Club, Florence Foster Jenkins, founder and president, in the ballroom of the Hotel Waldorf-Astoria, March 22, was a fine success, with Consul General Bernardi and family, a "Navy" and "Army" box filled with officials, and otherwise brilliant audience. Full report of the affair is withheld until the next issue of the MUSICAL COURIER so that a photograph of Mrs. Jenkins, as Floria Tosca, may be printed with it.

Myra Hess to Play Here April 9

Myra Hess has just returned from a tour through the South, California and the Northwest. This artist's first season in America has been a continued success and she is hailed unanimously by the press as one of the best pianists heard this season.

Her last appearance in New York, before leaving for England, will be at the Metropolitan Opera House at the last Philharmonic Orchestra concert, under Willem Mengelberg, on April 9.

Trio Classique at Hunter College

The fourth appearance of the Trio Classique of New York, composed of Celia Schiller, pianist; Maurice Kaufman, violinist, and John Mundy, cellist, took place at Hunter College, March 23. So successful have been its appearances that the trio was immediately engaged for next season. The program consisted of the Brahms C major, op. 87, and the Rubinstein trio in B flat, op. 52. Many appearances have already been booked for next season through Manager Jules Daiber.

Dux in Demand with Colleges

Claire Dux, soprano of the Chicago Opera Association, has developed a following among educational institutions, and several appearances recently booked for her are with colleges or teachers' organizations. Mlle. Dux sang before the Concord Teachers' Association at Concord, N. H., on February 23. She also sang at the University of Minnesota on February 28, and at the University of Michigan on March 14. At the later concert Bronislaw Huberman appeared with Mlle. Dux.

Final St. Cecilia Club Concert

The final concert for this season of the St. Cecilia Club, Victor Harris, conductor, will take place in the Grand Ballroom of the Waldorf-Astoria on the evening of Wednesday, April 5. As usual, the program will contain a number of first performances of new works, including several especially composed for the club. The assisting soloist will be Cornelius Van Vliet, first cellist of the New York Philharmonic Society.

Edgar Fowlston and Mildred Dilling to Tour

One of Edgar Fowlston's recent engagements was on March 17 when he appeared at the New York Arts Club. On March 25 he sang at the Commodore Hotel and two days later found him in Englewood, N. J., filling an engagement with Mildred Dilling, the well known harpist. Mr. Fowlston is featuring songs with harp accompaniment, and these two artists are anticipating a short tour in Canada the latter part of April.

William Wylie Sings in Columbus

After an illness of several months, William Wylie, tenor, made his appearance in Columbus, Ohio, on March 3. The Despatch said in part about his singing: "Mr. Wylie sang the aria 'E lucevan le stelle' from 'Tosca' with fine show of feeling and brilliant tone." In his group of songs the tenor was none the less impressive. On March 6, Mr. Wylie sang in Cadiz, Ohio, and he will have a number of Spring dates.

Boston Flute Players' Club to Give Recital

The Boston Flute Players' Club will give its seventh concert on Sunday afternoon, April 2, at the Art Club in Boston. The musical director is Georges Laurent, and those appearing are: Mrs. Archibald MacLeish, soprano; Malcolm Lang, pianist; Lucile Delcourt, harpist; Fernand Thillois, violin; Rolland S. Tapley, violin; Louis Artieres, viola; Leon Marjollet, cello; Georges Laurent, first flutist.

Kazze Moves to Larger Quarters

On account of the large number of students in his piano, theory and music appreciation courses, Louis Kazze has been obliged to move to larger quarters and has taken a studio in the Presser Building, 1708 Chestnut street, Philadelphia. He is contemplating forming new departments, such as violin, vocal, and languages, for which he will engage prominent teachers.

FOREIGN NEWS IN BRIEF

A FESTIVAL OF BRITISH ARTISTS.

London, March 9.—One of the most interesting festivals of the forthcoming season is to take place at Bournemouth, April 13 to 29. Many composers will conduct their own works, including Dame Ethel Smyth, Granville Bantock, Sir Edward Elgar, Edward German, Eugene Goossens, Gustav Holst and Sir Alexander Mackenzie. Sir Henry Wood, Albert Coates and Dan Godfrey (the Bournemouth director of music) will also conduct miscellaneous items.
G. C.

NEW PIZZETTI OPERA, APRIL 5.

Milan, March 8.—The date of the premiere of Ildebrando Pizzetti's opera, "Debora e Jaelle," at the Scala, has been definitely fixed as April 5. Toscanini will conduct the opera, and he has selected the work as one of those to be given during his own "season of honor."
G. G.

GLAZOUNOFF IN GERMANY.

Berlin, March 13.—Alexander Glazounoff, the Russian composer, arrived here yesterday and left for Leipzig, where he is looking after his publication interests. He will return here in a few days and is expected to conduct the Philharmonic Orchestra in one or more concerts. He is scheduled to return to Russia on April 1.
L. K.

PRAGUE ORCHESTRAS DISBAND.

Prague, March 10.—The example of the Sak Philharmonic Orchestra, which recently disbanded because the income did not cover the salaries despite packed halls, is, it seems, to be followed by the Czech Philharmonic Society. The committee has declared to the government that unless a state subsidy is granted it will have to suspend activities. This would leave Prague without symphony concerts of any kind whatsoever.
L. K.

NEW KALMAN OPERETTA A HIT.

Berlin, March 1.—Emerich Kalman, the successful composer of the "Czarda Princess" and other favorite operettas, has brought out his latest creation, entitled "Die Bajadere," at the Metropol Theater, with a success hardly less marked than the one achieved by his former efforts.

GRAZ OPERA FORCED TO DISCONTINUE.

Graz (Austria), March 8.—Owing to financial difficulties, the local Municipal Theater is compelled to discontinue its performances of grand opera. (The Graz opera ranks in Austria next to Vienna.—Ed.)
P. B.

RICHARD STRAUSS TO CONDUCT OFFENBACH.

Vienna, March 9.—During the absence from Vienna of the Philharmonic Orchestra on its South American tour, the Staatsoper will have a three months' run of Offenbach's "Orpheus in the Underworld" in the Reinhardt setting recently produced at Berlin. Reinhardt will supervise the staging, and Richard Strauss will conduct the opening performances.
P. B.

(Additional foreign news on page 10)

Helen Teschner Tas' Last New York Appearance

Helen Teschner Tas makes her second and last New York appearance when she gives her annual violin recital at Aeolian Hall on Friday evening, March 31. She will have the assistance of Emil Friedberger, giving works of Brahms, Corelli, Chausson, Jacobi, Szymanowski, Levenson and Wieniawski. Earlier in the season Mme. Tas was heard in a Mozart concerto at a concert of the New York Philharmonic Society, Mengelberg conducting.

Dr. Wollé Organist of Allentown Church

Dr. J. Fred Wollé, conductor of the famous Bethlehem Bach Choir, has accepted the position of organist of the First Presbyterian Church at Allentown, Pa., and he assumed his duties in that capacity on March 5. On Tuesday evening, March 7, Dr. Wollé gave an organ recital in Zion Reformed Church, Lehighton, Pa.

Lucilla De Vesconi to Make American Debut

Tonight, March 30, the debut of Lucilla De Vesconi, soprano, will take place at Town Hall. A program of modern Italian songs will be sung, with Maurice Eisner at the piano.

Council of Jewish Women Concert

On March 1, at a concert held by the Boston Section, Council of Jewish Women, the following artists took part: Lucille Delcourt, harpist; Sociate Baiozzi, violinist; Arthur Fiedler, pianist—all of the Boston Symphony Orchestra, and Claudine Leve, soprano.

Régina de Sales Teaching in Paris

Régina de Sales, teacher of opera, oratorio and concert singers, has opened a studio at 5, Boulevard delessert, Paris, France. Mme. de Sales makes a specialty of voice placement, diction and repertory.

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AMBROSIAN AND GREGORIAN.

"Can you tell me anything about the Ambrosian and Gregorian chants? The Gregorian chant is the one I have heard the most about; in fact I never heard of the Ambrosian until the other day. Is there any difference between the two? Thank you for information."

The Ambrosian chant was the style of church music introduced by St. Ambrose from the Eastern Church and established by him in the Cathedral of Milan toward the end of the fourth century. Nothing is known of these melodies. St. Ambrose composed numerous hymns. He died in 397.

Pope Gregory I called the Great, who died in 604, two hundred years later, revised the forms of the chant for the use of the Roman Catholic Church, where it became known as the Plain Chant. It is not supposed there was any great difference between the two, only Pope Gregory revised all the music for use in the church, simplifying it and finally arranging it as the form for the Western Churches. It is the Gregorian chant that is used at the present time, very simple and plain as its name indicates.

AN AEOLIAN ATTACHMENT.

"The many questions answered by the Information Bureau lead me to believe that you can give me the information I am seeking, although it is about a piano and not vocal or instrumental music. I have heard there is or was such a thing as an Aeolian attachment on a piano—but I believe it was an old one; I did not see it, but was told about it. Do you think they make them now? Was it an extra pedal or how was it attached?"

Many years ago there were some pianos made with what was called an "Aeolian attachment." There could not have been many of them made or there would still be some in existence. The writer knew of one and one only, and that was the property of a missionary on one of the Pacific islands. The family wanted a piano, but that was such a worldly instrument that it would have to remain closed on Sunday, nor would it be suitable as an accompaniment for hymns at any time. Then by the merest chance some merchant had this instrument with an Aeolian attachment which, when turned on, would almost turn the piano into an organ. The piano, to all appearances, was the usual old fashioned "square." Down at the left hand just above the end of the keyboard there was an open slot with a knob by which the attachment was regulated. The definition given in the musical dictionaries of the effect produced is that "a current of air against the strings reinforced their vibration, thus prolonging and sustaining the tone." The piano was in itself a poor instrument; when the attachment was used, what few virtues it possessed entirely disappeared. The tone became a long whine—fortunately not a very strong one; it was, however, much enjoyed by the family who owned it and may still be in the possession of some of the members of the family. Anything less musical it would be hard to imagine. It may have been the only one ever produced.

ANALYTICAL PROGRAMS.

"Can you tell me how long it has been the custom to have analytical programs? Do you know where they were first introduced?"

The analytical programs were first used in England and date from about 1845. These program notes are so universal now that they would be greatly missed by the concert going public—that is,

as a rule, for some think them quite superfluous. But there is How to Pronounce Them.

"Will you kindly tell me how to pronounce the names Jeritza and Gigli?"

Yea-rit-zah, with the accent on the first syllable. Geel-ye, with the accent on the first syllable.

Ruth Ray vs. a Boxing Contest

At Waterloo, Ia., where Ruth Ray, American violinist, gave a recital on January 25, she found unexpected competition in the State championship boxing contest. She complained to a bell boy, and he consoled her with "Never mind, Miss, you may have a house." "I wasn't thinking of the house," she retorted; "I wish I could see the boxing match." The bell boy tells the story with much glee, adding that the violinist proved a "game sport."

Namara Engaged for Columbus, Miss.

Marguerite Namara, Chicago Opera soprano, has been engaged for a recital to be given under the auspices of the Mississippi State College for Women at Columbus, Miss., on April 10. She will fill this date in connection with her tour as soloist with the St. Louis Symphony Orchestra, under Rudolph Ganz, which opened in Dallas, Tex., on March 25 and will extend well into April.

Recitals at Beechwood School

On the evening of February 14 an interesting program was given by some of the students at the Beechwood School Conservatory of Music at Jenkintown, Pa. In addition to vocal and instrumental selections, there also were some part songs by the Glee Club. February 20 a recital was given at the school by Marion W. Gushee, violinist, and Emma Warde Ryder, pianist, assisted by Elizabeth Cornell, reader.

Southwick Pupil to Tour Norway

Samuel Monrad, a robust tenor of excellent quality and pupil of Frederick Southwick of Carnegie Hall, will tour Norway during the coming summer, giving song recitals in many cities of his native country. Mr. Monrad will return to New York in October to continue his studies with Mr. Southwick.

Pupils of Moritz Emery in Recital

Ether Bancroft, mezzo soprano, assisted by James C. Weaver, pianist, both pupils of Moritz Emery, presented an interesting program at the Zeckwer-Hahn Philadelphia Musical Academy on the evening of March 20. Mr. Weaver played two of Mr. Emery's compositions, "Fog Life" and "Little Toe Dancer."

Elizabeth Lennox Sings "At Home"

Elizabeth Lennox, contralto, "returned home" on March 14, giving a song recital in her home town—Benton Harbor, Mich. Miss Lennox scored a great success and proved that the prophecies which had been made for her were more than true.

WHERE THEY ARE TO BE

From March 30 to April 13

Arden, Cecil:
1, Brooklyn, N. Y.
7, Bridgeport, Conn.
9, Jersey City, N. J.
Baird, Martha:
9, Detroit, Mich.
Baroni Concert Company:
30, Ogden, Utah.
31-1, Salt Lake City, Utah
Besler, "Miss Bobby":
8, New Haven, Conn.
D'Alvarez, Marguerite:
30, St. Paul, Minn.
31, Minneapolis, Minn.
Dambols, Maurice:
4, Washington, D. C.
6, Philadelphia, Pa.
10, Englewood, N. J.
David, Annie Louise:
1, Brooklyn, N. Y.
Diaz, Rafaelo:
6, Baltimore, Md.
7, Washington, D. C.
Dux, Claire:
30, Montgomery, Ala.
13, Emporia, Kan.
Farnam, Lynwood:
30, Reading, Pa.
6, Washington, D. C.
10, Montclair, N. J.
Gerhardt, Elena:
30, London, Eng.
Howell, Dicie:
30, Detroit, Mich.
Konecny, Josef:
31, Holton, Kan.
3, Atchison, Kan.
4, Leavenworth, Kan.
Koshetz, Nina:
4, Washington, D. C.
Lhevinne, Josef and Rosina:
31-2, Pittsburgh, Pa.
Macmillen, Francis:
5, Canton, Ohio.

Maier, Guy:
30-31, Cleveland, Ohio.
Martel, Joseph:
8, Douglaston, L. I.
Middleton, Arthur:
30, Greencastle, Ind.
3, Butler, Pa.
Namara, Marguerite:
30, Austin, Texas.
31, Houston, Texas.
1, Port Arthur, Texas.
3, New Orleans, La.
4, Baton Rouge, La.
6, Shreveport, La.
7, Texarkana, Texas.
8, Memphis, Tenn.
Patterson, Idelle:
30, Selinsgrove, Pa.
Pattison, Lee:
30, Cleveland, Ohio.
Patton, Fred:
9, Elizabeth, N. J.
6, Meadville, Pa.
8, Plainfield, N. J.
Pawlows, Anna:
30-1, Chicago, Ill.
Peege, Charlotte:
31, Wheeling, W. Va.
Prihoda, Vasa:
30, Wichita, Kan.
31, Urbana, Ill.
3, Ithaca, N. Y.
4, Williamsport, Pa.
5, Lebanon, Pa.
Schumann Heink, Mme.:
2, Akron, Ohio.
6, Jamestown, N. Y.
9, Boston, Mass.
Sparkes, Lenora:
30, Middletown, N. Y.
Tiffany, Marie:
5, Canton, Ohio.

Diaz Scores Another Triumph

Rafaelo Diaz, the Metropolitan Opera tenor, received an ovation on March 16 as soloist at the concert of the People's Chorus of New York, in Town Hall. He sang an aria from "L'Elisir D'Amore," Donizetti; "Elegie," Massenet, and "Morning" by Oley Speaks, and as insistent encores gave a "Mexican Folk Song" and "Call of the Sea" by Townsend.

Huberman's Records Endorsed

Bronislaw Huberman is rapidly developing into a "best seller" recording artist. Newspaper reviewers of phonograph records, which tribe seems to increase daily, have heaped laudatory adjectives on Mr. Huberman for his recent Brunswick record of the Bach air for the G string.

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CINCINNATI IS FAVORABLY IMPRESSED WITH FRIEDMAN'S FIRST LOCAL PIANO RECITAL

Maurice Dambois on Program with Friedman—Yolanda Mero with Cincinnati Symphony

Cincinnati, Ohio, March 8, 1922—Ignaz Friedman, the Polish pianist, and Maurice Dambois, the Belgian cellist, appeared at Emery Auditorium on the evening of March 1 in joint recital. The recital was one of the big events in local musical circles, and a fine reception was accorded them. Mr. Friedman, who had not been heard here before, created a remarkable impression by his performance. His genius is such as to command attention immediately, and his art is of the highest type. The recital opened with "Les Preludes," a symphonic poem, by Liszt, it being given in the original arrangement for two pianos. One part was played by the artist, the other by the Duo-Art reproducing piano, played by him. This was followed by the Saint-Saëns concerto for cello and orchestra, which was played by Mr. Dambois, the reproducer playing the orchestral part. Other numbers included three numbers by Mr. Friedman and the sonata, op. 32 (Saint-Saëns), by Messrs. Friedman and Dambois. The performers responded with encores after persistent applause. Mr. Dambois has appeared here before as soloist with the Cincinnati Symphony Orchestra and his playing is of the highest type.

YOLANDA MERO WITH CINCINNATI SYMPHONY.

The Cincinnati Symphony Orchestra, under the direction of Eugene Ysaye, was heard in the eleventh concert of the season on March 3 and 4 at Emery Auditorium. The first number on this appealing program was the "Othello" overture by Dvorák. The seventh symphony, in C major, by Schubert, was the outstanding number. This ever delightful and tuneful symphony was played with notable finesse. The appearance at these concerts of Mme. Yolanda Mero, the noted pianist, as soloist, was ample to awaken uncommon interest. She played the Liszt concerto No. 2, in A major, in which she gave a demonstration of her fine skill. "The Youth of Hercules," by Saint-Saëns, a symphonic poem, was played as the closing number. As a mark of respect to the memory of Harry G. Kopp, who died suddenly February 21, the last movement from Tchaikowsky's "Pathétique" symphony was played. He was a member of the orchestra for twenty-five years.

ILSE HUEBNER ON COLLEGE OF MUSIC FACULTY.

Ilse Huebner, pianist, has been added to the piano faculty of the College of Music. She is a well known teacher, performer and composer, and was formerly on the faculty of the Vienna State Academy. In addition to that position, she was also a private instructor to many of the families of the aristocracy of Vienna. Miss Huebner will soon appear in a piano recital, and will also present some of her songs in public for the first time in this country.

The fifth of the series of organ recitals being given by Charles Heinroth, under the auspices of the College of Music, was heard at the East High School auditorium recently. He also lectured in the Odeon on the "Romanticism of Music."

Marguerite Melville Liszniewska, of the faculty of the Cincinnati Conservatory of Music, recently returned from a concert appearance at the Blackstone Theater, Chicago. She was given a reception by a number of former conservatory students while in Chicago.

The Cincinnati Symphony Orchestra left on March 6 for a week's trip to a number of cities in various parts of the country.

A musicale was given for Willis Chapter, F. and A. M., at the Hyde Park Masonic Hall, March 6, by the Hotel Gibson Orchestra.

A recital was given on March 1 at the Y. W. C. A. by pupils of Grace Mader Mack.

Luther Richman, baritone and choral leader from the Cincinnati Conservatory of Music, directed the University Girls' Glee Club concert on March 3.

Marjorie Squires, young contralto, who is well known in Cincinnati, will appear with the Cincinnati Symphony Orchestra in a number of cities.

Pupils of William Morgan Knox, Emil Heermann, Ann Meale and others, of the College of Music faculty, were recently heard in a recital in the Odeon.

Pupils of Marguerite Melville Liszniewska, of the Conservatory of Music faculty, were heard in a recital on March 4.

A concert was given in the Odeon on February 27 by the Beta Pi Omega Sorority of the College of Music, the following taking part: Walter Heermann, Romeo and Giacinto Gorno, Estelle B. Whitney and Emma Beiser Scully.

A special musical concert was given on March 5 at the First Protestant St. John's Church. There was a choir of thirty voices, with string quartet and organ accompaniment. John A. Hoffmann is choirmaster.

American Academy Graduation Exercises

Graduation exercises of the American Academy of Dramatic Arts, Franklin Sargent president, were held in the Lyceum Theater, New York, March 20. There were thirty-five graduates from all parts of the country, as will be noted in the list which follows. President Sargent occupied the chair as usual, with Doris Keane (of "The Czarina") at his right, and George Gaul (of "Back to Methuselah") at his left. Mr. Sargent gave a brief preliminary talk, then introduced Miss Keane, who, herself a graduate of the American Academy, once sat there in similar surroundings some years ago. The same was the case with Mr. Gaul, and both actors were doubtless then seen and observed by the present writer but with no inkling of their future prominence. Miss Keane gave from her large and varied experiences, talking in an altogether informal and delightful manner. She laid stress on not looking and acting "shop," but was herself attired in a hat which hid her eyes and in Russian boots which exhibited pinkness of some sort above them, thus neutralizing what she said. Mr. Gaul was splendid in his talk, full of combined humor and wisdom, easy, effective; it will be remembered. The scene of these doings is always interesting, for the graduates are seated on the stage at right and left, President Sargent and honor guests in the center and the faculty in the rear. As each name is read the graduate comes forth to receive the

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parchment, attired in his or her best, makes more or less graceful bows, and so "Commencement" (of real work) for them has begun.

The list of members of the graduating class to whom were presented diplomas by President Sargent follows:

Dorthea Angove, Oil City, Pa.; Alfred Alexandre, East San Diego, Cal.; Acille Angline, Norfolk, Va.; Alice Mae Buchanan, Tacoma, Wash.; Thomas Broderick, New York City; Kenneth Daigneau, Austin, Minn.; Sara Agnes Farrar, Bainbridge, Ga.; Claudia Edwards Frank, New York City; Lois Franklin, New York City; Agnes Grant, Andover, Mass.; Jean Green, New York City; Dorothy Haines, Indianapolis, Ind.; Beatrice Hendrikson, New York City;



DORIS KEANE,

the star of "The Czarina," who was one of the two guests of honor at the American Academy graduation exercises.

Irene Homer, New York City; Lulu Mae Hubbard, San Antonio, Texas; J. Andrew Johnson, Bellows Falls, Vt.; Allen C. Jenkins, New York City; Edwin H. Kasper, Roxbury, Mass.; Gerald Lundegard, Chicago, Ill.; Martha Madison, New York City; Mary Emma Moultrie, Los Angeles, Cal.; John Moore, Punxsutawney, Pa.; Joseph McNerny, Iowa City, Ia.; John McGovern, Providence, R. I.; Maurice McRae, Louisville, Ky.; John Osterstock, Easton, Pa.; Virginia Odiorne, Bangor, Me.; Elaine Polak, New York City; Janet Short, New York City; Diane Seamon, New York City; Charles Tazewell, Des Moines, Iowa; William H. Van, New York City; Ernest Woodward, Cambridge, Mass.; Consuelo Wonders, Philadelphia, Pa.

Tiffany and Stanbury in Lynchburg

Marie Tiffany, of the Metropolitan Opera Company, and Douglas Stanbury, baritone, gave the final concert of the series inaugurated this year by the Woman's Club of Lynchburg, Va., on March 24. The other artists on the course were Claire Dux, Leopold Godowsky, Francis Macmillan and Tino Pattiera.

Frederick Southwick Re-engaged

Frederick Southwick, baritone, has been re-engaged for the fourth year as soloist at the High Street Presbyterian Church of Newark, one of the oldest in New Jersey, and is noted as much for its artistic musical standard as it is for being one of the most perfect examples of Gothic architecture.

Joseph Press in Demand

Joseph Press, Russian cellist, now touring this country, has been engaged for a series of concerts in New York, Chicago, Cleveland, Pittsburgh and Philadelphia. The New York engagement is to take place in the Hippodrome on April 23.

Schofield Pays Tribute to McLellan

Edgar Schofield, one of the many prominent artists now before the public, credits Eleanor McLellan, "the maker of singers," with the development of his vocal technic.

NEW YORK CONCERTS

Thursday, March 30

Philharmonic Orchestra, eveningCarnegie Hall
Ernesto Berumen, piano recital, afternoon..... Aeolian Hall
William Juliber, piano recital, evening Aeolian Hall
Lucilla de Vescovi, song recital, evening Town Hall

Friday, March 31

Philharmonic Orchestra, afternoonCarnegie Hall
Helen Teschner Tas, violin recital, evening..... Aeolian Hall
Emma Roberts, song recital, evening Town Hall
Ruth Draper, character sketches, afternoon..... Selwyn Theater

Saturday, April 1

Tarasova, costume recital, eveningCarnegie Hall

Sunday, April 2

Reinold Werrenrath, song recital, afternoon.....Carnegie Hall
Walter Damrosch, lecture recital, afternoon..... Aeolian Hall
Nina Koshetz, song recital, afternoon..... Town Hall
Louis A. Rozsa, song recital, evening Town Hall
Ruth Draper, character sketches, evening..... Selwyn Theater
Ruffo and Pareto, song recital, evening..... Hippodrome

Monday, April 3

Boris Levenson and assisting artist, evening..... Aeolian Hall

Tuesday, April 4

Mendelssohn Choir of Toronto, evening.....Carnegie Hall
Anna Lubelsky, violin recital, evening..... Aeolian Hall
Angelo Raggini, song recital, evening..... Town Hall
Ruth Draper, character sketches, afternoon..... Selwyn Theater
Philharmonic Orchestra, evening, Metropolitan Opera House

Wednesday, April 5

Mendelssohn Choir of Toronto, evening.....Carnegie Hall
Phoebe Crosby, song recital, afternoon..... Aeolian Hall

Thursday, April 6

Amy Grant, opera recital, morning..... Aeolian Hall
Church and Carson, song recital, evening..... Aeolian Hall

Seydel Soloist with Allentown Orchestra

On February 21, Irma Seydel, violinist, was soloist with the Allentown Orchestra, Lloyd A. Moll, conductor, playing the Saint-Saëns B minor concerto, which she played no less than five times with the Boston Symphony under Dr. Karl Muck. The engagement in Allentown marked Miss Seydel's twenty-fifth appearance with orchestra.

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REINOLD

WERRENATH

Pacific Coast Tour—19 Engagements In Five Weeks

UNEQUALED BY ANY OTHER ARTIST.—*Tacoma News Tribune*, Feb. 24, 1922.

MR. WERRENATH HAS JUSTLY BEEN CALLED THE FOREMOST AMERICAN BARITONE.—*Seattle Star*, Feb. 28th, 1922.

A TRULY GREAT ARTIST IS REINOLD WERRENATH.—*Portland, Ore., Telegram*, Feb. 23, 1922.

THE AUDIENCE KNEW THEY WERE IN THE PRESENCE OF AN ARTIST OF EXTRAORDINARY MERIT.—*Redfern Mason, San Francisco Examiner*, Feb. 13, 1922.

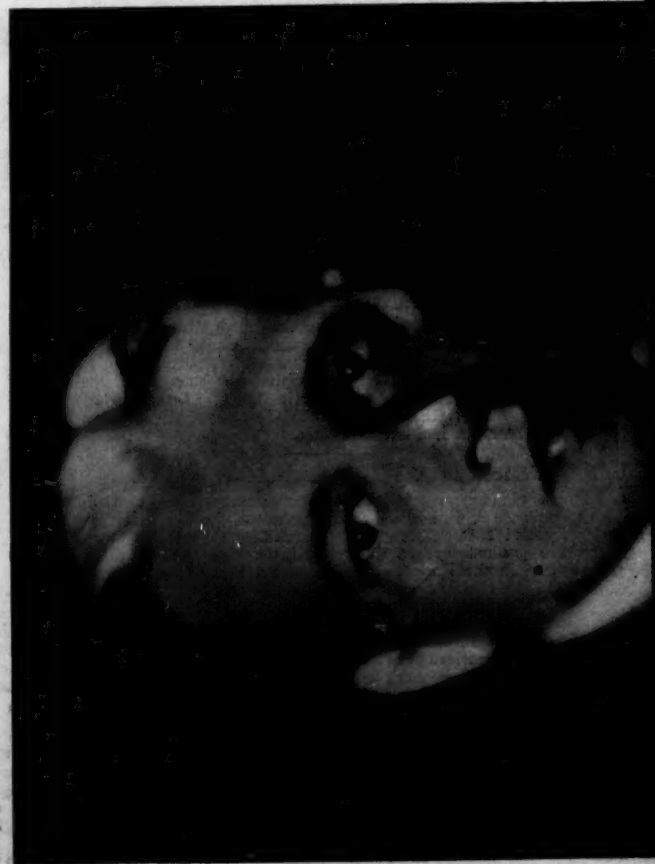
ONE OF THE MOST PERFECT RECITAL VOICES NOW BEFORE THE PUBLIC.—*Carl Bronson, Los Angeles Evening Herald*, Feb. 17, 1922.

A MASTER OF CHARACTER SONG TOUCHED WITH HUMOR.—*San Francisco Call and Post*, Feb. 13, 1922.

ADDING PERFECTION TO PERFECTION IS THE FAULTLESS DICTION AND INCOMPARABLE ENUNCIATION.—*The Progress*, Feb. 4, 1922, *Pomona College, Claremont, Cal.*

HAD THEM HANGING OVER THE GALLERY RAILINGS CALLING FOR MORE.—*Los Angeles Record*, Feb. 17, 1922.

REDEMONSTRATED HIS PERFECT MASTERY OVER SO-CALLED VOCAL DIFFICULTIES.—*Los Angeles Eve. Herald*, *Carl Bronson*, Feb. 17, 1922.



RIVERSIDE, CAL., Jan. 31st <i>Loring Theatre</i>	LOS ANGELES, CAL., Feb. 16th <i>Philharmonic Auditorium</i>
CLAREMONT, CAL., Feb. 3rd <i>Pomona College</i>	LOS ANGELES, CAL., Feb. 18th <i>Philharmonic Auditorium</i>
VISALIA, CAL., Feb. 5th <i>Visalia Theatre</i>	SAN FRANCISCO, CAL., Feb. 19th <i>Century Theatre</i>
MERCED, CAL., Feb. 6th <i>Central Presbyterian Church</i>	PORTLAND, ORE., Feb. 22nd <i>Helig Theatre</i>
OAKLAND, CAL., Feb. 7th <i>Auditorium</i>	TACOMA, WASH., Feb. 23rd <i>Tacoma Theatre</i>
PALO ALTO, CAL., Feb. 9th <i>Leland Stanford Jr. University</i>	VANCOUVER, B. C., Feb. 25th <i>Wesley Church</i>
STOCKTON, CAL., Feb. 10th	

SAN FRANCISCO, CAL., Feb. 12th
Metropolitan Theatre

SEATTLE, WASH., Feb. 27th
Metropolitan Theatre

Photo by Edwin F. Townsend

"IT HAS ALL BEEN SAID WHEN IT IS ANNOUNCED THAT WERRENATH HAS SUNG."—The Progress, Pomona College, Claremont, Cal., Feb. 4, 1922.

SAN FRANCISCO, Feb. 12 and 19, 1922.

The audience knew they were in the presence of an artist of extraordinary merit. Werrenath does not reduce songs to a common denominator of him-self. He makes each song his own, and he makes it so that it is like the them an individual creation. There is a quiet earnestness that is like the faith that moves mountains.—*Examiner*—Redfern Mason, Feb. 13, 1922.

An artist in complete control of a medium of expression. The steady flow of tone, the precision of diction and the glow of emotion were evidences of an artist in vocation. One's confidence in the surety and fineness of his artistry remained unshaken.—*Chronicle*—Ray C. Brown, Feb. 13, 1922.

Werrenath—a master of character song touched with humor.—*Call* and *Post*, Feb. 13, 1922.

Werrenath proved to be an artist of distinction. His voice is a deep baritone, and his delivery is of the most perfect. He has a complete mastery of materials, and tender sentiment.—*The Bulletin*—Helen M. Bennett, Feb. 13, 1922.

Werrenath's work never descended from high estate, and his voice, a beautiful baritone gift has been carefully educated as to the requirements of technique and finish—intelligent as a person and as an artist. What a

"THAT AMERICAN HERCULES WITH THE HEAVEN-SENT BARITONE SANG AS ONE INSPIRED."—Oakland, Cal., Tribune, Feb. 8, 1922.

SAN DIEGO, CAL., Feb. 15, 1922.

Werrenath demonstrated here that he is a complete master of materials. His vocalism was never doubted. He possesses the calm assurance of boxer Short, Feb. 16, 1922.

Reinold Werrenath, known as the foremost American baritone of today, for two hours held enthralled an audience that packed the Spreckles Theatre. He could not have satisfied his hearers, if he had sung right through the night.

—*Union*—Daisy Kessler Bierman, Feb. 16, 1922.

The "apothecosis of concert singing" is an apt designation of the popular Reinold Werrenath. His perfect mastery over so-called vocal production and finished artistry are all his in superlative degree.—*Sun*—Inez Anderson, Feb. 16, 1922.

OAKLAND, CAL., Feb. 7, 1922.

Werrenath, that American Hercules with the heaven-sent baritone, sang as one inspired. And the approval of the audience was gathering force and volume, finally to assume the proportions of a demonstration that at times all but broke up the order of the program. It is a far traverse in the kingdom

THE "APOTHEOSIS OF CONCERT SINGING."—San Diego Sun, Cal., Feb. 16, 1922.

LOS ANGELES, CAL., Feb. 16, 1922.

Reinold Werrenath had them hanging over the gallery railings calling for more. Werrenath has made a careful study of tone production, and has it down just about perfect.—*The Record*—R. W. Borough, Feb. 17, 1922.

Werrenath has one of the most perfect recital voices now before the public. He perfect mastery over so-called vocal difficulties.—*Eve*, *Herald*—Carl Bronson, Feb. 17, 1922.

Mr. Werrenath is the complete delight of his audience. This efficient singer has the strength of his baritone and broadest range of voice. He encores followed nearly every number.—*The Record*—Florence Lawrence, Feb. 17, 1922.

His appeal is both to the heart and to the mind. A deeper interpretation characterizes his songs, and his baritone voice, long admired for its velvety quality seems even more beautiful.—*Eve*, *Express*—Feb. 17, 1922.

A popular idea—a clever singer—Reinold Werrenath. He discloses the most virile ideals in his interpretation, and brings splendid tradition and schooling to bear on his songs.—*Daily Times*—Edwin Schaler, Feb. 17, 1922.

SEATTLE, WASH., Feb. 27th
Metropolitan Theatre

SPOKANE, WASH., March 2nd
Auditorium Theatre

SALT LAKE CITY, UTAH, March 6th
The Tabernacle

SAN FRANCISCO, CAL., Feb. 12th
Century Theatre

FRESNO, CAL., Feb. 14th
White Theatre

SAN DIEGO, CAL., Feb. 15th
Spreckles Theatre

"IT HAS ALL BEEN SAID WHEN IT IS ANNOUNCED THAT WERRENATH HAS SUNG."—The Progress, Pomona College, Claremont, Cal., Feb. 4, 1922.

pleasure to listen to a foreign tongue and follow the text without doubt.—*Journal*—Anna Cora Winchell, Feb. 13, 1922.

Mr. Werrenath possesses that rarest of all vocal gifts, "style," and he adds thereto a certain authority and smoothness of execution which only the finest artists are able to reveal.—*Pacific Coast Musical Review*—Alfred Metzger, Feb. 25, 1922.

In the work of few singers does one encounter such surety of satisfaction, such strength of character, such refinement of taste, such refinement of taste, such refinement of taste. The program was all too short, and the seventeen numbers were augmented by eight extras.—*Chronicle*—Ray C. Brown, Feb. 20, 1922.

PALO ALTO, CAL., Feb. 9, 1922.

It is no wonder that Mr. Werrenath's name is a household word. A frequent recital like his should be heard by every member of the student body. Werrenath is a joy to the listener, and his methods worthy of emulation by every student.—*Daily Palo Alto Times*, Feb. 10, 1922.

of song from the purple heights of that Germanic group to the plains of the moderns, but with Reinold Werrenath for interpreter every step of the way was a joy to the listener, and his methods worthy of emulation by every student.—*Daily Palo Alto Times*, Feb. 10, 1922.

PORTLAND, OREGON, Feb. 22, 1922.

Mr. Werrenath's voice is delightful and his distinct enunciation is a great joy.—*Morning Oregonian*—Joseph MacQueen, Feb. 23, 1922.

A truly great artist is Mr. Werrenath. His diction in all the languages is a delight and reveals an almost lost belief in the possibility of singers singing well.—*Telegram*—Sue Aubrey Smith, Feb. 23, 1922.

Werrenath has caught beautifully the spirit of the ballads and it was this that aroused the audience to a degree of enthusiasm seldom indicated by applause at a recital of this character.—*Oregon Journal*—J. L. Willis, Feb. 23, 1922.

Beautifully artistic was the concert given by Reinold Werrenath. Added to the voice an almost perfect diction and a pleasing stage presence you have three reasons for the artist's popularity.—*Spectator*—Allen Brong, Feb. 25, 1922.

TACOMA, WASHINGTON, Feb. 23, 1922.

It is seldom that a Tacoma audience rises to such a delight of enthusiasm. Mr. Werrenath sings with the most complete and exquisite charm, unequalled by any other artist. His voice, of pure baritone, thoroughly trained and controlled, has a certain authority and smoothness of execution which only the finest artists are able to reveal.—*Tacoma News Tribune*—Bernice Newell, Feb. 24, 1922.

His is a talented artist—the singer of programs that the people will enjoy, and which the knee to his mastery of his art. Mr. Werrenath has a charming control, be it in the heavier tones of his dramatic work or in the softer liquid tones of the romantic selections, makes him an artist.—*Tacoma Daily Ledger*, L. L. Clemens, Feb. 24, 1922.

STOCKTON, CAL., Feb. 16, 1922.

It was a wonderfully sung program. Mr. Werrenath's magnificent baritone, rich in its beauty of tone shading, is made the more brilliant by his splendid diction.—*Daily Independent*, Feb. 17, 1922.

Werrenath, who sings with consummate ease and smoothness, gives one the feeling of clear pure water, colored by the depth. One listens deeply to him. There

SEATTLE, WASH., Feb. 27, 1922.

Mr. Werrenath has justly been called the foremost American baritone before the public today. His voice is a deep, rich, and powerful, and his tones are smooth and of admirable clearness.—*Seattle Star*, Feb. 28, 1922.

Reinold Werrenath, gifted with a baritone voice of exceptional range and power, won the hearts of a capacity audience. The noted American baritone ran the range of songs from grave to gay, and the audience's appreciation mounted song by song. He had eighteen songs on the program, but couldn't signal the curtain's descent until he had augmented it with nine encores.—*Seattle Daily Times*, Feb. 28, 1922.

With a voice of smooth, sonorous quality, Mr. Werrenath joins rare mastery of the technique of singing. An artist to win the admiration of those who appreciate the niceties of vocal style, he is a true leader. For sheer musical worth nothing approached these five songs. They were sung with a depth of musical understanding, plus tonal beauty and technical fluency, that made every bar richly pleasurable.—*Seattle Post-Intelligencer*—Everhardt Armstrong, Feb. 28, 1922.

is a power, perfectly controlled; there is dramatic fire, there are the various emotions, but Werrenath's music is so perfect that one feels these as belonging to the heart of the song rather than as put in by the singer.—*Evening Record*—Idamase Johnson, Feb. 11, 1922.

SPOKANE, WASH., March 2, 1922.

Reinold Werrenath, baritone, presented a program of heroically brilliant compositions. Werrenath is one of the greatest concert singers of America.—*Spokane Daily Chronicle*, March 3, 1922.

Those who attended the Werrenath concert last night got an evening of enjoyment that they will not soon forget. While Mr. Werrenath's voice was managed with consummate ease and smoothness, it was a pleasure to hear him manage the concert with such a perfect interpretation that is a marvel.—*Spokane Spokesman Review*, March 3, 1922.

SALT LAKE CITY, UTAH, March 6, 1922.

A voice that was ever beautiful and true, regardless of pitch or volume required a technique that was virtually flawless, an intelligent appreciation of every demand made by the number selected, a magnetic personality and a whole-souled generosity on the part of the artist, all conspired to make the Werrenath program a delight from beginning to end. The singing was so good that the audience's attention was held in a power that enthralled the audience.—*Tribune*, March 7, 1922.

Management: WOLFSOHN BUREAU, 8 East 34th Street, New York City



MARIA IVOGUN,

who recently gave a recital at Carnegie Hall, and who made her operatic debut in New York as Rosina in "The Barber of Seville" with the Chicago Opera Company, later appearing here as soloist with the Philadelphia Symphony and in Chicago with the Chicago Symphony Orchestra, will give her third New York recital at Carnegie Hall on the afternoon of Easter Sunday, April 16, at 3 o'clock. This will be Mme. IvoGUN's last recital here of the season.

METROPOLITAN OPERA

(Continued from page 5)

"SECRET OF SUZANNE" AND "PAGLIACCI," MARCH 18.

A double bill of opera brought the Brooklyn season to a successful close, March 18. The past season has been the happiest the Academy of Music has ever enjoyed, and the subscribers and devotees are looking forward to next year with the greatest expectancy. The first offering of the final performance was the "Secret of Suzanne" with Bori and Scotti, as the charming young wife who loved to smoke cigarettes and the jealous husband who, despising the smell of smoke believed that the fascinating Suzanne was entertaining a gray Lothario in his absence.

Bori's exquisite voice and charming personality made the casual observer forget that the famous Geraldine had portrayed the "cigarette bride" for so many years. Her delightful personality made the audience believe that what her husband considered a sin, was after all, her outstanding virtue. Scotti, as the insanely jealous husband, continued the impression which he always creates—the great artist. He is indeed a lucky man to have inherited two such charming operatic brides as Farrar and Bori. Papi conducted the scintillating music with unabated enthusiasm, and the orchestra played with perfect abandon and full appreciation of the lovely score. Paltrinieri, as Sante, the mute servant, gave an excellent performance of pantomime.

The second offering, "Pagliacci," was not so happy a performance. Of course, Muzio, as Nedda, sang and acted like the true artist that she is, receiving a real ovation for her rendition of the "Bird Song." But, unfortunately the same can not be said for her associates. Manuel Salazar, as Canio, only brought back memories of what might have been, and Chief Caupolican, as Tonio, confirmed the conviction that other baritones have been more successful in operatic love. Millo Picco was a vocally fine Silvio, and Moranzoni conducted with his usual good taste.

For the Brooklyn season of opera we can say "Ave, atque, vale."

BENEFIT PERFORMANCE, MARCH 20 (MATINEE).

On Monday afternoon, March 20, a special matinee was given at the Metropolitan as a benefit for the Emergency Fund. The bill consisted of the third act from "Bohème," the fourth from "Trovatore," the fourth from "Faust," and the "Nile Scene" from "Aida." Taken as a whole, the afternoon was an enjoyable one, but it might be said that the most interest centered about the appearance of Geraldine Farrar as Mimi in "Bohème," a role in which she had not been heard here for over eleven years, and which, as she said herself during a curtain call, she sang in memory of Caruso, with whom she sang the role the last time. Never has she been heard to better advantage. She sang beautifully and acted the part with appealing simplicity and charm. Needless to say, she was accorded an ovation and

received many bouquets. Her associates were Anne Roselle, a pleasant voiced Musetta; Antonio Scotti, an impressive Marcello, and Mario Chamlee, a well voiced Rudolfo.

Those appearing in "Trovatore" were Francesca Peralta, as Leonora; Jeanne Gordon, whose Acuzena is a familiar figure; Manuel Salazar, as Manrico, and De Luca, as Luna. The performance was a good one and all the artists did their part to make it so.

Marie Sundelius was the Marguerite of "Faust," and she did some really effective work vocally. Orville Harrold was fine as Faust, and Rothier reappeared as Mephistopheles.

In the excerpt from "Aida" there were familiar figures in Muzio, as the slave princess, her impersonation at all times being gripping and intelligent; Jeanne Gordon, a queenly Amneris; Martinelli, a welcome Radames, and Martino and Whitehill as the High Priest and Amonasro.

"MEFISTOFEL," MARCH 20 (EVENING).

Boito's work was repeated on Monday evening, before a capacity house. Frances Alda was heard in what has proven to be one of her best roles, Margherita. Vocally she was admirable and she acted with simplicity and charm that won her audience at once. Florence Easton was a worthy Elena, José Mardones a capital and impressive Mefistofele, and Gigli a silver voiced Faust. All in all the performance was on the same high plane as formerly, and due credit for this goes to Roberto Moranzoni, who led his orchestra through the opera with proper authority and effectiveness.

"FAUST," MARCH 22.

Gounod's ever melodious and ever popular operatic classic, for such it has become throughout the years, drew the customary large audience and earned the habitual resounding applause. "Faust" is one of the most picturesque presentations, scenically, given at the Metropolitan, and there is no opera house in the world which outdoes our local temple of lyric art in that respect. Aside, however, from the pictures which met the eye in the way of scenic decorations, there was also female loveliness to gaze upon in the person of Geraldine Farrar, whose Marguerite is a vision of youthfulness, beauty, and grace. The role is the one in which Mme. Farrar made her Berlin debut some years ago and in which she scored the instantaneous success that led her to later triumphs everywhere. While Mme. Farrar's acting had its usual finish and effectiveness, her voice was not all that one could have asked and it reflected certain shrill aspects in the higher ranges. However, so far as musical intelligence and artful delivery were concerned, there was nothing to criticize in the Farrar singing.

Martinelli, as Faust, did not have to change his natural person or bearing very much in order to give the illusion of youth, for his figure, appearance and acting created such a picture very effectively. He was in splendid voice and sent forth voluminous and beautiful tones. In phrasing, diction

and general style he showed intimate knowledge of the best traditions connected with the role.

Clarence Whitehill was an effective Mephistopheles and although he seemed to be suffering from a cold, his vocal skill and experienced art enabled him to give an excellent and well received performance, dominated by intelligence and temperament.

Giuseppe Danise was the Valentin and his fine singing organ and impassioned acting added highly valuable contributions to the evening's entertainment. Others in the cast were Louis D'Angelo as Wagner, Mary Ellis as Siebel, and Louise Berat as Martha, and they did their work acceptably. Louis Hasselmans conducted and showed complete familiarity with the score and full mastery of his orchestral forces.

"LOHENGRIN," MARCH 23.

There was an excellent routine performance of "Lohengrin" on March 23, with no special incident of any sort to call either for news notice or comment. Wagner's long and frequently tuneful work was sung by Maria Jeritz, Julia Claussen, Sembach, Rozsa, Leonhardt and Gustafson. Bodanzky conducted.

"DON CARLOS," MARCH 25.

On Saturday afternoon, Verdi's opera was repeated at the Metropolitan with a cast that included Martinelli, as Don Carlos; De Luca, as Rodrigo; Frances Peralta, as Elizabeth; Jeanne Gordon, as Princess Eboli; Anne Roselle, as Tebaldo, and Alice Miriam, as A Voice. The principals were all in good voice and contributed, along with Rosina Galli and her ballet, to a performance of high standard, which proved to be of genuine pleasure to the large audience.

"L'ORACOLO" AND "L'AMORE DEI TRE RE," MARCH 25, (EVENING).

There was an unusual double bill on Saturday evening, March 25, in Leoni's "L'Oracolo" and Montemezzi's "L'Amore dei Tre Re," and a large and enthusiastic audience enjoyed it. Marie Sundelius sang with infinite charm and pathos the role of Ah-Yoe in "L'Oracolo," and Orville Harrold made the most of the part of her lover, Win San Luy. Scotti repeated his familiar characterization of the opium den keeper, and Giovanni Martino was a vocally sonorous Win Shee. As Hua Quee, the nurse of Hoo Tsin's little son, Cecil Arden scored her usual success. The remainder of the cast included Louis D'Angelo as Hoo Tsin, Ada Quintina as Hoo Chee, and Pietro Audisio as the fortune teller. Giuseppe Bamboschek was the conductor.

For the Montemezzi work, Florence Easton was a superb Fiora, both vocally and histrionically. Beniamino Gigli was a splendid Avito, and the other two kings were Leon Rothier as Archibaldo, and Millo Picco as Manfredo. Angelo Bada was Flamino. The minor women's roles were well taken—Myrtle Schaaf as the shepherd's voice, Louise

(Continued on page 57)

Annie Friedberg takes pleasure in presenting

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March 28th, played as soloist, Matinee Musical Club, Bellevue-Stratford, Philadelphia.

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Ponselle to Sing at Special Metropolitan Performance

With the singing of "Ernani" on February 28, Rosa Ponselle closed her fourth consecutive season with the Metropolitan Opera Company, and immediately started on her spring concert tour, that will extend into June. At the special request of the Metropolitan management, Miss Ponselle will interrupt her concert tour long enough to return



Photo © Lumiere

ROSA PONSELLE,
dramatic soprano of the Metropolitan Opera Company.

to New York for a guest performance on March 31, when she will sing the leading role in "Forza del Destino," the opera in which she made her sensational debut with Caruso.

The operatic season just passed has been one full of many genuine successes for this remarkably talented artist. In addition to the eight leading roles which Miss Ponselle created during her first three seasons, she sang in two new operas, "Ernani" and "Le Roi d'Ys." Incidentally she will join the company at Atlanta for the annual Metropolitan week there.

Ottumwa Rotary Club Hears Logan Works

Frederic Knight Logan, composer-pianist, assisted by Alice Duncan French, contralto; Mrs. H. Moschel, reader; Roy Kemble, tenor, and Oscar Jerde, basso, presented an interesting program before the Ottumwa Rotary Club on the evening of March 13. Mr. Logan was heard in several of his own compositions, and in reviewing the concert the Ottumwa Courier of March 14 said in part: "Mr. Logan's brilliant but withal sympathetic playing pleased everyone. His compositions are of the sort that appeal alike to the

musician and to the ordinary music lover. They are vivid with a lilting joy of life that, when interpreted by Mr. Logan, makes them fairly glisten and gleam." Mr. Kemble was heard in two of the Logan songs, "E'en as the Flowers" and "Pale Moon."

Philadelphia Orchestra Concerts

Michel Penha was soloist with the Philadelphia Orchestra when that organization played in its home city on March 17 and 18. The composition heard was the Dvorak concerto in B minor and was given a thoroughly musicianly reading by both cellist and orchestra. A superb rendition was given to the Brahms C minor symphony, which opened the program; Tchaikowsky's brilliant "Marche Slav" closed it. The soloist at last week's concerts, Friday and Saturday, March 24 and 25, was Maria Ivogun, the Hungarian soprano, who scored such a success with the Chicago Opera this season. She was scheduled to sing Mozart's "Mia Speranza Adorata" and an aria from Strauss' "Ariadne auf Naxos." The orchestra played the overture to "The Flying Dutchman," Wagner; third symphony, Mendelssohn, and Richard Strauss' "Death and Transfiguration."

Benefit for Russian Sufferers

A hint of the conditions in Russia is contained in the fact that although Edith Bennett, soprano, Helen Teschner Tas, violinist, John Meldrum pianist, and Lazare Saminsky, composer, are joining to give a concert at the Master School of United Arts here on Sunday afternoon, April 2, for the benefit of four prominent Russians, two composers, an artist and a former statesman, they deem it advisable not to announce the names of the beneficiaries as it might involve them in trouble with the Soviet government. The patronesses of the affair are Mrs. T. F. D. Lanier, Mrs. Samuel Untermeyer, Mrs. Cara Delvaile, Mrs. L. Schubart, Margaret Woodrow Wilson and Mary Hoyt Wiborg.

Koshetz to Give Unique Program

Nina Koshetz, soprano of the Chicago Opera, at her recital at the Town Hall on Sunday afternoon, April 2, will sing classical lieder by Schumann and interesting compositions by Medtner, Moussorgsky, Prokofieff, Frederick Jacobi, Deems Taylor, and three songs of her own composing, entitled "The Knowledge of Life's Joy," "To the Sun" and "Tale." Two of the Medtner songs and the Jacobi "Circe" will be sung for the first time, and three of the selections on the program are dedicated to the singer. Mme. Koshetz's last appearance in New York was as Fata Morgana in Prokofieff's "Love for the Three Oranges." Last season she gave her first New York recital at the Town Hall on Easter Sunday afternoon.

Godowsky Sells Out in Victoria

Leopold Godowsky has reached the coast on his transcontinental tour and has scored a tremendous success in Victoria, B. C., where he appeared on March 10. A wire received by the International Concert Direction, Inc., from Manager George Dyke reads as follows: "Godowsky concert to-night tremendous success entire house and stage completely sold out. Audience most enthusiastic."

Irene Williams Winning New Successes

Irene Williams will give a recital at Bluefield, W. Va., on April 7. She recently made successful appearances in Minneapolis, Brookings (S. D.), Chicago and Lansing (Mich.).

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Florence Newell Barbour

Sudden Light.....Grace Newell, New York
Awake, It Is the Day.....Grace Newell, New York
The Flower Will Bloom.....Mrs. A. J. W. Myra, Hartford

Marion Bauer

Star Trysts.....Olive Nevins, Delaware, O.
The Minstrel of Romance.....Morgan Kingston, New York

Mrs. H. H. A. Beach

Exaltation.....Olive Nevins, Delaware, O.
Ecstasy.....Ida Geer Weller, New York
Charles Norman Granville, Chicago
The Year's at the Spring.....Emma Roberts, Boston
Charles Norman Granville, Chicago
June.....Elizabeth Bonner, Chicago
Ah, Love, But a Day.....Maude Fenlon Bollman
Harriet Huntoon Slater, Grinnell, Ia.

Gena Branscombe

Three Mystic Ships.....Olive Nevins, Delaware, O.
By St. Lawrence Water (Chanson du Voyageur)
James Hamilton, Chicago
At the Postern Gate.....William Phillips, New York
Paul Mallory, Chicago

G. W. Chadwick

Allah.....Charles Norman Granville, Chicago
Before the Dawn.....Charles Norman Granville, Chicago
Bedouin Love Song.....Charles Norman Granville, Chicago
O Let Night Speak of Me.....Charles Norman Granville, Chicago
Ida Geer Weller, New York
He Loves Me.....Eleanora de Ciano, Easton, Pa.

Ralph Cox

Where Roses Blow.....Florence Otis, Haworth, N. J.
Foughkeepsie, N. Y.; Elmira, N. Y.; Troy, N. Y.;
Shamokin, Pa.; Williamsport, Pa.; Detroit, Mich.;
Toledo, O.; Mansfield, O.; Quebec, Ont.
To a Hilltop.....Theo. Karle, Galion, O.; Oberlin, O.
The Afternoon.....Theo. Karle, Galion, O.; Oberlin, O.

Mabel W. Daniels

Glory and Endless Years.....Abby Conly Rice, Boston
The Lady of Dreams.....Grace Bonner Williams, Providence
Grace Meeks Banks, New York
Daybreak.....Madeline Conant, Boston
Beyond.....Abby Conly Rice, Boston

Arthur Foote

Through the Long Days and Years.....John McCormack, Boston
The Night Has a Thousand Eyes.....Ida Geer Weller, New York
The Lake Isle of Innisfree.....Gretta Masson, New York
Lilac Time.....Doria Fernanda, New York
Ships That Pass in the Night.....Elizabeth Driver, Oxford, O.

Alma Goatley

The Wood Anemone.....Harriet Story Macfarlane, Detroit
Now That April's There.....Harriet Story Macfarlane, Detroit
Pipe Out Ye Silver Flutes.....Charles Norman Granville, Chicago

G. A. Grant-Schaefer

Little David (Negro Spiritual).....May Peterson, Oshkosh, Wis.
Port Edwards, Wis.; Omaha, Nebr.; Chicago,
Ill.; East Stroudsburg, Pa.; Aurora, N. Y.;
New York City; Greenville, S. C.
Royal Dadmun, New York
Sainte Marguerite.....Lorraine Wyman, Ottawa
The Sea.....Charles Norman Granville, Northfield, Minn.
St. Paul, Minn.; Stillwater, Minn.; Chicago, Ill.

Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and
augmented by HAROLD VINCENT MILLIGAN.
My Days Have Been So Wondrous Free
Olive Nevins, Delaware, O.
O'er the Hills Far Away.....Olive Nevins, Delaware, O.

Louis Edgar Johns

A Lake and a Fairy Boat.....Marian Verrill, New York

Frances McCollin

O Robin, Little Robin.....Frieda Hempel, Albert Lea, Minn.
Sioux Falls, Iowa; Sioux City, Iowa; Chicago,
Ill.; Montclair, N. J.; New York City.

Francisco Di Noero

The Shadowy Garden.....Helen Stanley, Yakima, Wash.
Ida Geer Weller, New York
My Love Is a Muleteer.....Ella Good, Fargo, N. D.
Elizabeth Lennox, Lufkin, Tex.
Jeanne Gordon, Toronto
Mme. Enrichetta Onelli, Fitchburg, Mass.

Claude Warford

Twilight for Dreamin'.....Florence Otis, Foughkeepsie
Approach of Night.....Ida Geer Weller, New York
(Advertisement)

Kitty Beale

Coloratura Soprano

Captivates Rochester, N. Y.

MISS BEALE'S BEAUTY ALMOST TOOK ONE'S BREATH AWAY. SHE WAS A VIVID PICTURE AS SHE CAME UPON THE STAGE TO SING THE DIFFICULT "CHARMANT OISEAU" FROM DAVID'S "LA PERLE DU BRESIL." SHE SANG WITH EXQUISITE BEAUTY, WHEN HER TONES WERE CLEAR AS CRYSTAL, AND LUSCIOUS AS RARE WINE. MISS BEALE CAN CREATE AN ATMOSPHERE OF PATHOS BETTER THAN ANYONE WE HAVE EVER HEARD. MARCHESI'S "LA FOLLETTA" WAS A PURE AND UNALLOYED DELIGHT.—Rochester Democrat and Chronicle.



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Management: Metropolitan Musical Bureau, Aeolian Hall, New York

NEW YORK CONCERTS

MARCH 19

Miron Poliakin

On March 19, Miron Poliakin gave his second recital of the season at Carnegie Hall, the huge auditorium being practically filled with an enthusiastic audience.

This violinist made his debut at Aeolian Hall a few weeks ago when he created a favorable impression. He was sufficiently successful to be offered again at the larger hall. It seemed that he played with much more skill than at the first hearing. He had lost most of the nervousness that was apparent, and produced a tone that was broad and full and not without considerable richness despite the fact that many times his intonation was not exact. His style is not particularly brilliant but he displays considerable musicianship. There have been so many violinists introduced to the American concert audiences during the last three years that one must play with exceptional ability in order to attract more than general interest. His program was not marked by any particular variety.

The first selection was the Charlier arrangement of the Vivaldi "Chaconne." This was followed by the E minor concerto by Mendelssohn. The third group composed "Havanaise," Saint-Saëns; "Hungarian Dance No. 1," Brahms; nocturne in D major, Chopin-Wilhelmj; rondo, Mozart, and closed with the largetto, Handel, and polonaise in D major, Wieniawski.

To the writer's mind the last two groups were the most pleasing. There was contrast in these selections, and he played with more sweetness of tone than in the Mendelssohn number, where he was often faulty in pitch.

It is understood that Mr. Poliakin will make an American tour next season. Paul Frenkel played satisfactory accompaniments.

Ruth Draper

On March 19, Ruth Draper gave the second recital of the series which she is offering at the Selwyn Theater. There was not a seat to be had and quite a few were standing. Miss Draper is unique, and her vogue in New York is justly deserved. Some of the numbers were familiar to many Draper fans. For instance, "A German Governess," "At an Art Exhibition" and "A Southern Girl at a Dance," but there was one particularly interesting number which was new, "Three Breakfasts." This seems to be popular for the moment. Two weeks ago a play was offered at the Princess Theater entitled "The First Fifty Years," showing rather a cynical view of married life up to the fiftieth

anniversary. This original sketch of Miss Draper's has only three episodes—the first year, after fifteen, and after forty. It is entertaining and she takes a much more human and sympathetic view than the play mentioned above.

"A Lesson in Soul Culture," which is a sequel to "A Class in Greek Poise," was a scream. The program, ending with "Vive la France," had the possibilities of being dramatic though Miss Draper did not work up to a very convincing climax. There is only one Ruth Draper, and she enjoys the distinction of being individual and having an art that is all her own. One can hardly find better entertainment than is offered by this versatile artist. It is also a credit to her that she writes all of these monologues herself. This series will continue with three recitals a week, until April 7. Many new selections have been added to her program.

MARCH 20

New York Chamber Music Society

On March 20, the New York Chamber Music Society, founded by Carolyn Beebe, gave the third and last of its season's subscription concerts in Aeolian Hall. This organization, which comprises Carolyn Beebe, piano; Scipione Guidi and Arthur Lichstein, violins; Joseph Kovarik, viola; Cornelius Van Vliet, cello; Anselm Fortier, double bass; Gustave Langenus, clarinet; Nicholas Kouloukiss, flute; Bruno Labate, oboe; Benjamin Kohon, bassoon, and Maurice Van Praag, French horn, has attained a very high place in the regard of metropolitan audiences. The receipts from this concert were used to swell the half million dollar general endowment fund which is being carried forward on behalf of Wilson College.

By a strange coincidence, the program opened with the same, seldom-heard composition by Brahms, the trio in E flat major, which served as the first number on the program which the Beethoven Association presented in the same hall exactly one week previously. The three players gave it an interpretation which was eminently pleasing and called forth appreciative applause. Of special interest was the andante and scherzo, still in manuscript, which Henry Hadley composed and arranged especially for the society. This is for piano, two violins, viola, cello, double bass, flute, oboe, clarinet, bassoon and French horn. It proved a melodious work, arousing the spontaneous approbation of the delighted audience. Mr. Hadley was present and graciously bowed his thanks from a box. The remaining numbers were the Cole-ridge-Taylor quintet for clarinet, two violins, viola and cello, and the Roussel divertimento in A minor, op. 6, for piano, flute, oboe, clarinet, bassoon and French horn. The infre-

quency with which these numbers are heard made them doubly interesting.

Margaret Keyes

A good sized and appreciative audience attended Margaret Keyes' song recital at the Town Hall, March 20, expressing every interest by close attention, and sending of many gorgeous flowers to the well known contralto. She sang classic songs of the Italian school (1714-1816), and followed these with seven songs by Brahms, after which she had many recalls. "Botschaft" was thoroughly enjoyed. The third group consisted of songs by living French composers, the last of which, "Villanelle des Petits Canards" (Emmanuel Chabrier), had to be repeated. "Le Temps des Lilas" (Ernest Chausson) received much applause also. In the fourth group were songs by Harling, Moor, d'Indy, and Chabrier, of which "The White Rose" and "Night Song" were very much liked. Miss Keyes' aplomb and professional ease on the stage, united with her deeply expressive contralto voice and always distinct enunciation, won her renewed recognition of her artistic stature. Applause continued so fervently after the last songs that she had to add two encores, "Danny Boy" and "Mistress Mine." Coenraad V. Bos played accompaniments worthy of his high standing.

Mildred Faas

An interesting program was presented in an artistic manner by Mildred Faas at her Town Hall recital, Monday afternoon, March 20. Her first group of old airs was well suited to her clear, bell-like soprano voice, and in the song from "The Peasant Cantata," by Bach, there was a delightful touch of humor. The Schubert and Schumann songs were given with a charm of sentiment that was appealing. The French group, too, was given with expression and thoughtful interpretation. The "Vocalise," by Rachmaninoff, sung entirely on the syllable "ah," was not merely the vocal exercise it might have been with less artistic singers; Miss Faas put as much meaning and as much feeling into it as though she had been actually singing the words. In the English group, "The Midnight Sea" (MS.), by Frances McCollin, was dedicated to Miss Faas.

Miss Faas's voice is especially well adapted to delicate or wistful songs such as "Pierrot." She sings with good taste and musical intelligence, and added to these are a gracious stage presence and a charming personality.

Coenraad V. Bos at the piano gave the excellent accompaniments for which he is noted. The program was as follows:

Amour, vois quels maux tu nous fais.....Lully
Now Is the Month of Maying.....Morley
Dido's Lament.....Purcell
Ach es schmecht doch gar zu gut, from The Peasant Cantata.....Bach
Ave Maria.....Schubert
Die Forelle.....Schubert
Du bist wie eine Blume.....Schumann
Frühlingsnacht.....Schumann
Le Matin.....Bizet
Les Cloches de Bruges.....Staub



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He showed himself an artist of substantial attainment, of broad grasp as regards both classic and romantic masters.—*New York Times*.

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He played with a bold freedom of style, finely developed and sure technic. There was convincing power and understanding in his performance.—*New York Sun*.

Mr. Leopold is among the best American virtuosi, his art being of a crystalline beauty, in which he brings forth the poetry of the music. His pianissimos and tender effects are as fine as those of any player on the boards.—*New York Evening Mail*.

Mr. Leopold's playing gave genuine pleasure because of its musical solidity, its sanity, its technical cleanliness, its manly vigor, its unaffected warmth and expressiveness.—*New York American*.

Ralph Leopold Will Be in the Middle West During October and November 1922

BOOKINGS FOR THE SEASON BEING ARRANGED NOW

Management: RAOUL BIAIS, Metropolitan Opera House

Steinway Piano

Le Temps des Lilas.....	Chausson
Vocalise.....	Rachmaninoff
The Midnight Sea (Miss.) (Dedicated to Miss Fane).....	Frances McColin
Dream Valley.....	Roger Quiliter
Pierrot.....	Wintter Watts
Three Fairy Songs.....	Besty

MARCH 21

Henrietta Conrad

The recital given by Henrietta Conrad, soprano, assisted by Frank La Forge at the piano, on March 21, at Aeolian Hall, proved to be a very interesting affair.

Miss Conrad, who was heard in New York two seasons ago at one of the Symphony Society's concerts under Walter Damrosch, again revealed herself as a sincere artist. Her interpretations were emotional, full of warmth, and descriptive, each number being rendered with particular intelligence and excellent tone coloring.

Her program contained German, French and English groups, comprising "Widmung," Schumann; "Gretchen am Spinnrade," Schubert; Brahms' "Von ewiger Liebe" and "O liebliche Wangen," Wolf's "Zur Ruh, zur Ruh," "Mausfallen-Spruechlein," "Gesang Weyla's," and "Ich hab in Penna einen Liebsten;" "Lied Maritime," D'Indy; "La Flute enchantée," Ravel; "Air de Lia," Debussy; "May, the Maiden," Carpenter, as well as Frank La Forge's "Nocturne," "Reawakening" (which had to be repeated), and "To a Messenger." In addition to these she was obliged to give four encores. She received floral pieces in abundance, sufficient to cover the piano. Mr. La Forge's accompaniments were rendered masterfully.

Calvé

Emma Calvé was heard in her second recital of the season at Carnegie Hall on Tuesday afternoon, March 21, this concert being under the auspices of the Women's Department of the National Civic Federation, New York and New Jersey section. It is needless to say that the audience was large and proved very responsive.

Mme. Calvé, looking very smart in a flowing black gown, seemed to be in excellent vocal form, and from the outset of her program captured her hearers and held their attention and admiration until the final number. She is still a great artist and should be a model for numerous singers now appearing before the public. Her big voice possesses a warmth and richness that is delightful, and she sings with such feeling and skill that one never tires of her, as is the case with some singers after the first group or two is over. She is magnetic and natural in her movements and gestures, all of which makes her the more interesting.

The large audience upon this occasion found much that was delightful and let the singer realize this frequently. Romualdo Sapio furnished artistic accompaniments for the singer in the following program:

Nocturne.....	Frank
Tiedes haleines.....	Caccini
Le Noyer.....	Schumann
La Rose, le lys.....	Schumann
Amour que veux-tu de moi.....	Lulli
Aimant la rose.....	Rimsky-Korsakoff
Les larmes (from "Werther").....	Massenet
L'heure exquise.....	R. Hahn
Beau Ramier.....	Anonymous
Légende de la sauge (from "Le Jongleur").....	Massenet
Habanera (from "Carmen").....	Bizet
La Lisette (Old folk songs).....	Anonymous
Pierre et sa mie (Old folk songs).....	Anonymous
Montagne Pyrénées (Old folk songs).....	Anonymous
Ayl Ayl Ayl (Spanish Song).....	Don Perez

Evelyn MacNevin

Evelyn MacNevin, contralto, appeared in recital at Aeolian Hall, March 21. Unfortunately she was suffering from a severe cold, which interfered with her freedom of tonal emission. However, she sang intelligently and with knowledge of musical style. At her New York recital last year, when she was in good vocal condition, she revealed a voice of beautiful quality and received very flattering comments from the press.

On her program were three songs by her accompanist, Werner Josten, one sung for the first time. "The Swing Song," by Moore, had to be repeated. The large audience was appreciative and called for encores.

The following program was given:

Ah rendimi (Aria from Mitrane).....	Rossi
Se tu m'ami se sospiri.....	Pergolesi
Care Selve.....	Handel
Su Venite a consiglio.....	Scarlatti
La Procession.....	Frank

La Première Danse.....	Massenet
Après un Rêve.....	Fauré
Le Temps a l'aise son manteau.....	Debussy
Would God I Were the Tender Apple Blossom.....	Arr. by Fisher
(Irish air from County Derry)	
The Sprig of Thyme (English folk song).....	Arr. by Grainger
Turn Ye to Me (Old Highland melody).....	Arr. by Lawson
Gai Ion la (French Canadian folk song).....	Arr. by Manney
The Swing Song.....	Moore
Dei Heiligen drei Könige (German Christmas song).....	Josten
(First time)	
La Girometta (Venetian folk song).....	Arr. by Sibella
The Windflowers.....	Josten
The Lament of the Moon.....	Josten
The Great Awakening.....	Kramer

New York Philharmonic Orchestra: Ernest Schelling, Soloist

Willem Mengelberg led the Philharmonic Orchestra at the Metropolitan Opera House on Tuesday evening. The items of the program were: Brahms' "Academic Festival Overture;" Ernest Schelling's "Impressions from an Artist's Life;" MacDowell's suite, No. 2 ("Indian"), op. 48, and Liszt's symphonic poem, "Les Preludes." Except for the MacDowell suite these were but repetitions from the season's repertory. The new Schelling work was reviewed at length when it was played a week or two ago. Schelling again played the piano part in masterly fashion, and the work pleased the audience immensely. The MacDowell suite has not been heard here for a long time in its entirety. No American has ever done better work than this. Compared with some of the products of today it sounds distinctly conventional. However, it gives no impression of being old fashioned, and one is willing to wager that it will continue to be played long after the ephemeral successes of today have been forgotten. There was a good sized audience which applauded liberally.

Alberto Sciarretti

At Town Hall, on March 21, the American debut of Alberto Sciarretti, a young pianist, took place. An excellent performance was given, and in his playing a substantial tone, fine technic, and brilliancy were displayed. The program consisted of numbers by Martucci, Sgambati and others, all of which were artistically interpreted. Mr. Sciarretti appeared at first somewhat nervous, but it did not seem to affect his playing. He was enthusiastically applauded and obliged to give encores.

Frieda Hempel

One of the outstanding features of the charming and interesting recital given by Frieda Hempel at Carnegie Hall on Tuesday evening of last week was her remarkable pronunciation of English, the improvement in this regard being so marked that it was a subject of general comment among the auditors. Our native tongue has been acquired by Mme. Hempel in a degree of perfection which very few American singers reveal in their singing diction. However, languages do not seem to possess any terror for Mme. Hempel, as she sang also in German, French, and Italian, and throughout her program not even the most captious critic could find anything to depreciate in the finish of her diction and pronunciation.

It is as a vocalist, however, and as a singing interpreter, that Mme. Hempel reveals her greatest assets and these qualities were in evidence at the latest of her New York recitals. She never was in better voice and never gave a fuller exhibition of her powers as a matured artist in every sense of the word. Her tones had luscious warmth, her delivery and phrasing were accurate and polished to the last degree and her rare musical intelligence and experience were displayed in every number of her program. Aside from the lovely legato she possesses and the beauty of her lyric singing, there must be mentioned also her brilliant coloratura abilities and the last named were amply demonstrated in Handel's "Thou Sweet Bird," the rapid passages of which were gems of technical correctness and tonal effulgence.

In the very dignified Bach aria, "The Day Is Done," Mme. Hempel proved that she is at home also in the strictest classical style and the delivery of the famous old air was marked by breadth of interpretation and chasteness of musical spirit. Another ancient classic, "Pauvre Jacques," by Rameau also was done with the measure of devotion and refinement called for by the music.

In more modern vein were the polonaise from "Mignon" and Arditi's "Il Bacio," both of which endeared themselves to the audience through Mme. Hempel's very radiant presentation. She threw off runs and trills with the utmost ease and fluency and throughout the difficult music her intonation was flawless and her phrasing never was neglected in any effort to exploit merely her technic. It was a de-

lightful sample of the exquisite art of Mme. Hempel and it earned resounding salvos of applause for the popular singer.

Schubert and Schumann, sung with intense warmth and keen appreciation of musical values, bridged over the romantic part of the program to the very modern numbers by Hahn, Strauss and Pfitzner, all of which held the listeners by virtue of Mme. Hempel's interpretative variety, wealth of tonal nuances and wide general resourcefulness.

The evening marked one great series of ovations for Mme. Hempel, to which she responded with encores and dozens of gracious bows and other amiable acknowledgments. Coenraad V. Bos was the more than able accompanist and his piano assistance played a very large share in the finished artistic aspect of the concert.

MARCH 22

Florence Trumbull

On Wednesday afternoon of last week, Florence Trumbull, pianist, made her debut before a small but very friendly audience at the Town Hall. Miss Trumbull opened her program with Mozart's fantastic in D minor; pastorale and capriccio, Scarlatti, and "Gigue," Haessler. This was followed by the Beethoven sonata, No. 1; a Chopin group, which included nocturne (No. 3), polonaise in E flat minor, berceuse, and etudes one and two. She concluded with Rachmaninoff's "Serenade;" Leschetizky's "Intermezzo Scherzando;" Saint-Saëns' "Bourree," and Liszt's "St. Francis Walking on the Waves."

Miss Trumbull displayed considerable talent and was interesting to hear. Perhaps in the Chopin group and the last numbers she gave more variety to her playing.

MARCH 23

Idelle Patterson

Idelle Patterson gave another of her delightfully artistic recitals at Aeolian Hall, on March 23, to a friendly and sympathetic audience. She opened her program with a group of classics, including Handel's "Oh! Had I Jubal's Lyre," Haydn's "She Never Told Her Love," Mozart's

(Continued on page 38)

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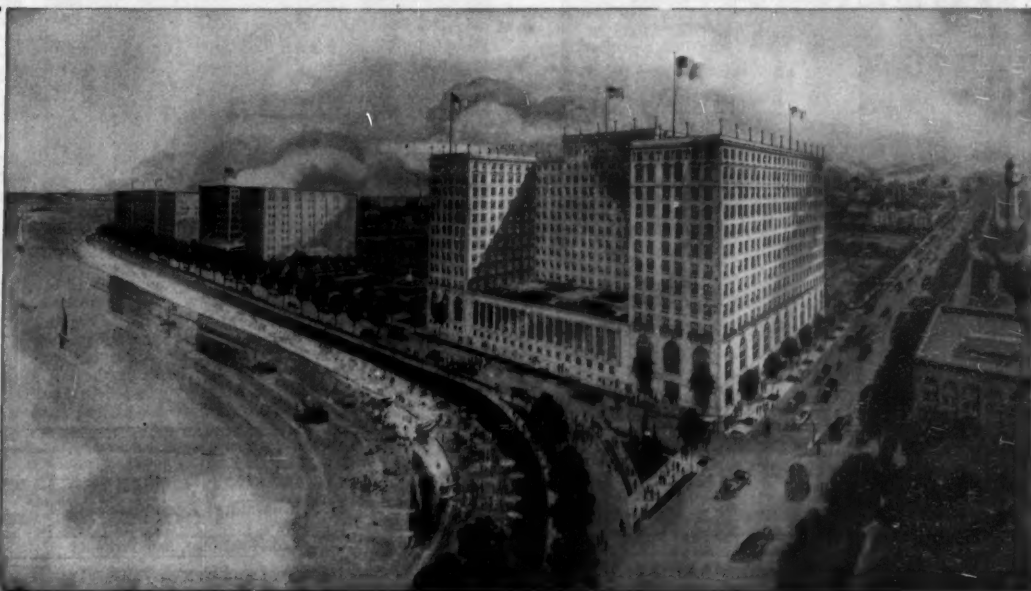
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REVIEWS AND NEW MUSIC

(Forster Music Publisher, Inc., Chicago)

"IF YOU WOULD LOVE ME" (MacDermid), "E'EN AS THE FLOWER" (Logan), and "TWO TINY BITS OF HEAVEN'S BLUE" (Whitcomb and Edwards)

The Forster Music Publisher, Inc., Chicago, sent for review three excellent ballads: "If You Would Love Me" (published in four keys, including a "highest," higher than the high, and marked "Sung by John McCormack") is by the well known Chicago song writer, James G. MacDermid and promises to be another one in the long line of successes which he has written. The words are an excellent love poem without being trashy, and the vocal part is singable and effective, as it always is in this writer's compositions.

Another one is "E'en as the Flower" (published in three keys), music by Frederic Knight Logan to words adapted from Laura Blackburn's "The Passion Flower." It is an unusually fine bit of verse and Mr. Logan has caught its spirit and embodied it in music that is as simple as it is effective. The range is not excessive and the song is well adapted for a recital number.

"Two Tiny Bits of Heaven's Blue," music by Charles Whitcomb and J. Walter Edwards, is more frankly in the popular ballad style than the two preceding numbers. It is an attractive, catchy melody, and without doubt will prove a popular number with mixed audiences. It is issued in only one key, but with alternate readings in the voice part, so that either a high or medium voice can score with it. It is particularly good for tenor.

(Hinds, Hayden & Eldredge, Inc., New York)

"THOUGHTS" (Song)

By George H. Gartlan

The composer of "The Lilac Tree," that humorous encore song which is having such vogue, George H. Gartlan, superintendent of music in the public schools of New York City, knows how to write serious music, full of contrast, as is evident from this song. It sings of a gray day, a dark day, with you away . . . then (second stanza):

A gay day, a bright day,
A day with ever a song,
Mid blossoms rare, YOU will be there,
God speed the day, along.
—Haviland Weasella.

Tremendous contrast lies in this song, the first stanza having music of darkest minor, ending on a sustained chord, softly; then comes a two-measure period of interlude, joyous, anticipatory, and a rush into the "gay day" which her coming presages. It is for high or low voice, compass from E to G, or C sharp to E, a tenth, is singable, easy to play, and will bring the genial Gartlan still further renown.

(The Boston Music Company, Boston)

SIX SONGS

By Selim Palmgren

The Boston Music Company has recently issued in its "Boston Music Company Edition" (No. 229) a collection of six songs by Selim Palmgren, better known in this country

FRED PATTON

"The King of Baritone."—N. Y. Mail.

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for his attractive piano pieces. They are "By the Kiln," "Darker Grow the Shadows," "The Rosebud," "Autumn," "Midsummer-day's Dream" and "Mother," and all of them are distinguished by the delicacy of feeling and the sympathy for tone color, either for voice or instrument, which is characteristic of this composer's writings. Any one of them is effective. "By the Kiln" and "Darker Grow the Shadows" (one is reminded of Grieg's "Dream"), for quiet effects; "The Rosebud" and "Autumn" for delicate genre pictures (the accompaniment of the latter is a work of art) and "Midsummer-day's Dream" for graceful charm; while "Mother," perhaps the best known, expresses real depth of emotion and would be especially suited to singers who like an earnest note in their programs. The English words only are given, in translation by Carl Engel, who also edited the music, which reveals at once the high quality of the edition. The book is published both for high and low voice.

(A. S. Barnes & Co., New York)

RUDIMENTS OF THEORY

By C. Irving Valentine

This publication, in so far as it has been received in this office, consists of two small books presenting matter of a very elementary nature in a way that places the essentials of musical knowledge before students in a manner at once simple and comprehensive. There are numerous musical examples, and inserted between the pages of printed matter are leaflets consisting only of blank music lines, headed "Progress Problems," it evidently being intended that these problems shall be set by the teacher and worked out by the pupil.

These books deal only with the names of things, all of the variety of names familiar to every musician but meaning nothing to the non-musical. They also offer opportunities for constant writing, and the author insists upon the pupil taking full advantage of this opportunity, learning to write on paper or blackboard fluently, correctly and legibly. One very great merit in these little volumes is the fact that they are little and that they confine themselves strictly to the teaching of essential rudimentary facts, just the sort of facts that most teachers and most pupils neglect. They are a valuable addition to the literature of school music, written by a musician of wide experience in this particular line. The author is chairman of the music department of the Newtown High School, New York City.

(Haywood Institute of Universal Song)

"FORTY EIGHT-MEASURE VOCALIZES" (for Female Voice)

By Ferdinand Sieber

Sieber is a name to conjure with in Europe, for among his pupils are many of the most famous opera and concert artists. Naturally, there is interest in his instruction, foremost of all in the material he gave his pupils. The vocalises in this booklet of two dozen pages are selected from his op. 92 and 93, are specially graded for voice culture classes, with accompaniments edited and simplified by Emil Polak. The preface calls attention to the importance of fundamental principles, of tone production under control, the inspirational effect of melody singing upon mechanical exercises, the brightness and spontaneity of such music, and the gradual sequence into higher range. A short biography of the noted voice teacher follows, by which one notes that he was Viennese, but worked and died in Berlin, having imbibed his art from the Italian school, just as Stockhausen and other teachers in Germany did. A page of musical terms, with English translations, and the exercises, follow. These are all provided with indications of expression, phrasing marks, breath marks, and Italian vowels. Smoothly sustained melodies, exercises in "dotted" notes, in rapid sixteenths, the beginnings of the trill, all this is found in the work, which appears in the Universal Song Edition.

(G. Schirmer, Inc., New York)

THREE SONGS

By Lazar S. Weiner

"Lament," "I Would Tell How I Love Thee" and "The Star" are in this set, the composer's op. 2, and worthy of high praise. For one, Rosa Raisa recommends and sings them, and such endorsement is "enough said." "Lament" is a Hebrew melody, the text by Lermontoff, made into singable English by Cecil Cowdrey and Sigmund Spaeth. It begins with slow and very soft piano melody, in minor, sounding like Leah the Forsaken; peculiar effect is attained by the use of fourths in consecutive order. The song itself has sustained harp-like accompaniment, all in doleful minor. Later the same melody appears with running accompaniment in double notes, a recitative, dramatic climax, and high treble piano part, all very loud. Range, F sharp to A.

"I Would Tell Thee" (N. M. Minsky's poem) is a regular love song, or rather, irregular in that it is of far higher type than most. It expresses the fear of the lover to tell his love, "lest the small, quiet winds in the bushes should hear, and arise at the voice of my ecstasy." This is sung very softly, to a melody in 6-4 time, major key. The interlude continues the figure in the treble accompaniment (resembling that of Rubinstein's "Kammenoi Ostrow," No. 24), but now in minor key, proceeding to the second stanza, sung slower. Another breathing space, and the first stanza music is repeated, this time attaining fine climax, with big chords and crashing finish. Range, C to F. "To Vivian Holt."

"The Star" (again Lermontoff) is also a Hebrew melody, with the usual augmented second, in slow time, much of it sung softly, but with restrained intensity. The introduction and interlude sound as if played on a shepherd's pipe, adding interest to its character. The last stanza has the same sorrowful melody as the first, but with scales for the right hand of accompaniment, sustained chords in the left. Peculiarly foreign, real Hebrew, such as is heard in any synagogue service. Many such melodies are not printed, but

handed down, remembered through thick and thin, and sung in the land which the Jew calls "home," and that means over all Christendom and elsewhere! "To My Dear Grandmother" . . . who probably sang composer Weiner to sleep to the melody. Range, E to G.

(G. Schirmer, Inc., New York)

"THE LAST SONG"

By James H. Rogers

The Cleveland composer, organist, etc., whose sonata for organ is one of the most notable additions to American organ literature, continues his output of high class song literature. "The Last Song" is a poem by Hartley Alexander, and might be called "Lay of One Unafraid." A fine song, very important, and Reinald Werrenrath, to whom it is dedicated, can be relied on to make it a leader, for such it well deserves to be. Majestic, animated, with big chords, is the introduction of four measures. Free modulations, yet altogether natural, unforced, with rushing accompaniments in sextoles (broken chord formation), moving to greater agitation, and thirty-second-note accompaniments, then in a related key, with fine climax on the phrase, "The whole world would I have To make music with me!" Forceful, confident, declaimed, it closes sonorously. For high or low voice.

(G. Schirmer, Inc., New York)

"MARY ALONE" (Song)

By David Guion

This Mary is the Mother of Jesus, so the song might have been labeled "Sacred Song," for the text is altogether serious. It tells of Mary's suffering with Him, 'neath the strokes of the rod, and says:

I, too, gave my son to die for his land;
Bitter-sweet joy, O my own!
When the shot pierced his side,
It crucified me;
When his dear eyes closed, my own failed to see.

Because of this text, which couples sacred suffering with that of the war-mother, the song is particularly appropriate for Decoration Day, or similar church service. It is full of deep emotion (verse by Lucile Isabel Stall), sung slowly, largely to sustained chords, with dissonances expressing suffering. One chord for both hands contains every tone of the scale excepting the fifth, yet it is not discordant, so skilfully is it applied. Dramatic periods, impressive phrases, an accompaniment of descending chromatic octaves, form a part of this interesting, highly original song, which ends funereally, with three p's. Is Guion adopting English tempo and interpretation expressions? The words "quicken," "hold back," "in time," "slacken," etc., all appear in this song, which is for low voice only, with range from low G sharp (A optional) to D sharp, fourth line, treble clef.

Adelaide Fischer to Be Booked by Drake

Another well recognized American artist, Adelaide Fischer, the soprano, has joined the list of Charles N. Drake's attractions. Her appearances in the performances of Mahler's eighth symphony, directed by Leopold Stokowski both in Philadelphia and New York and later by Frederick Stock at the Chicago Music Festival, first brought this young soprano to public attention as a well equipped musician. Since that time she has demonstrated her ability in many recitals.

D'Alvarez to Sing in Western Canada

Marguerite D'Alvarez will make her last appearance in the East for the present season on May 8 at the opening concert of the Syracuse Festival, singing with the Cleveland Orchestra. At midnight of the same day she and her company will start for the Pacific Coast, giving concerts en route in Regina, Sask., on May 12; in Edmonton and Calgary, on May 15 and 16; and in Vancouver on May 18, sailing the next night for Honolulu and Australia.

Maier and Pattison Booked for Fritschy Courses

Daniel Mayer has signed contracts with W. A. Fritschy for three recitals by Guy Maier and Lee Pattison in the Fritschy Kansas territory during the week of December 3. On December 4 they will appear in Mrs. Francis Henry Hill's course in St. Joseph, Mo.

Some of Sue Harvard's Engagements

Sue Harvard, the soprano, has been having a busy 1921-22 season, and everywhere she appears she is well received by both the press and the public. Among the cities in which Miss Harvard has been heard recently mention might be made of Philadelphia, Scranton, Mahanoy City and Greenville, Pa.; Danbury, Conn.; Lexington, Ky., and Nyack, N. Y.

Dux Joins Mu Phi Epsilon

Claire Dux was invited to become a member of the Gamma chapter of Mu Phi Epsilon, the national musical sorority, which is located at the University of Michigan. The charming soprano took great delight in becoming one of the musical sisterhood.

Church Position for Amy Ellerman

Beginning May 1, Amy Ellerman, the well known concert artist, will be contralto soloist at the First Presbyterian Church, Fifth avenue and Twelfth street. Dr. William C. Carl is the organist of this church.

Max Jacobs String Quartet in Concert

The program given by the Max Jacobs' String Quartet at Hunter College on March 2 included works by Haydn, Bazzini, Andreoli, Mozart and Glazounoff. This organization also appeared at the college on March 9 and 16.

New Scott Sacred Song

Harold Flammer, Inc., has just put out a new sacred song by John Prindle Scott, called "The Trumpet Shall Sound." The song is for high and low voices and marks the fiftieth opus in this composer's list of successful songs.



SPARKES SINGS FOR MEXICAN AUDITORS.

Following her recital in Pine Bluff, Ark., on March 24, in the series sponsored by the Musical Club, Lenora Sparkes was asked to sing by radio at the broadcasting station of the Arkansas Light and Power Company. As the station had been installed only a few days before, Miss Sparkes had the honor of assisting at the official opening. Accompanied by Louise Lindner at the piano, she sang several songs and was heard in such distant points as Washington, cities in Mexico, and others beyond the Rocky Mountains. She also listened in on messages coming from Tampico, Mexico. The accompanying photograph shows the Metropolitan soprano, Miss Lindner and H. C. Couch, president of the Pine Bluff Company. Following the informal concert at the power station, Miss Sparkes and Miss Lindner were guests of honor at a supper party arranged by Mr. Couch. (Alpha photo.)



SAMUEL RABINOWITZ.

artist-pupil of Rudolf Larsen, who will be heard in a violin recital at Steinway Hall on Thursday evening, April 6. His program will comprise selections by Handel, Bach, Wieniawski, Veecey, Haydn-Burmester, Ries, Rimsky-Korsakoff-Kreisler and Sarasate. His teacher, Mr. Larsen, recently announced that he will conduct a master class in New York during the months of July and August. (Photo by Stechhardt.)

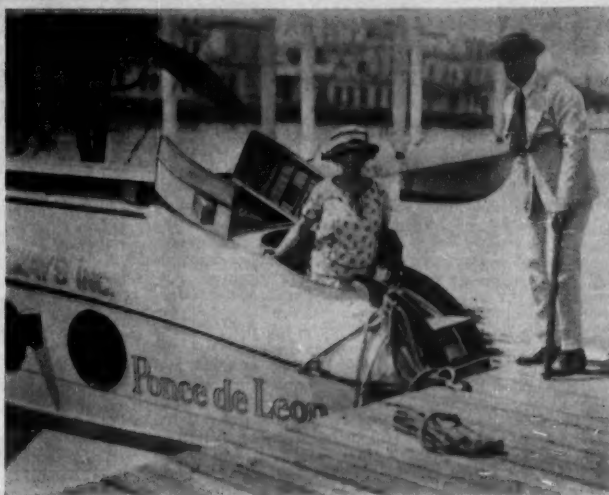


SINGER AND COMPOSER.
Baroness Leja de Torinoff, dramatic soprano, singing S. Walter Krebs' "America! We Live for Thee," in the studio of the latter, with Mr. Krebs at the piano. Baroness de Torinoff is using a number of Mr. Krebs' songs. "America! We Live for Thee" will be featured at a meeting of the Daughters of Alabama and at a recital in the ballroom of the Hotel Majestic. (Photo by Keystone View Co., Inc.)

MARGUERITE SLYVA (RIGHT),
received at Havana (after a flight from Palm Beach) by Mr. Rodriguez, Cuban manager of the Aeromarine Airways

CECILE DE HORVATH.

who was paid a unique tribute by Oasip Gabrilowitsch upon the occasion of his recent Chicago recital. At the conclusion of his programmed numbers Mme. de Horvath went back stage to congratulate the pianist, and when he saw her he impulsively took her by the hand and urged her to go out on the stage and bow with him. Although the younger pianist did not do this, it was an excellent example of an older artist's tribute to a younger one. Evidently Gabrilowitsch had not forgotten Mme. de Horvath's recent successful Chicago recital and also her appearance with the Detroit Orchestra. The photograph below is a recent one of the young pianist.



MARIE STONE LANGSTON,

who made an excellent impression when she sang the part of Delilah on the evening of March 14, when "Samson and Delilah" was given in concert form by the Oratorio Society of Newark, N. J., Louis Arthur Russell, conductor.



SOJOURNING IN THE SOUTH.

(Left to right): Mrs. Michel Gobert, Irwin M. Casel and his wife, Mana-Zucca, at Palm Beach.



YVONNE D'ARLE,

the Metropolitan soprano, one of the several young singers who have gone from the William Thorner studio directly into one of the larger opera companies. Miss D'Arle acquitted herself excellently in opera and this spring is going to London to appear in a series of concerts with Titta Ruffo. (Photo © Mishkin.)

NEW YORK CONCERTS

(Continued from page 35)

"Non so piu, cosa son, cosa faccio," and the aria of the Queen of the Night from the same composer's "Magic Flute," the last of which was included by special request. Having at once firmly established herself in the good graces of her audience by the winning charm of her personality and the finish of her interpretations, her second group, in French, was even more delightful. Grovlez' "Mandolines et guitares," Koechlin's "Au temps des fees," Dalcroze's "L'Oiseau bleu" and Gregh's "Priez, aimez, chantez!" were each given with the clarity of diction and excellent valuation of content which invariably mark the work of this artist. But it was in "Ouvrez" of Dessauer that she scored her greatest success, her audience demanding a repetition before the program could continue. Another repetition was demanded in the German group, Hugo Wolf's "Mausfallen-Spruchlein" being the number favored. The remaining numbers in the German group were Reger's "Waldeinsamkeit," Truok's "In meiner Heimat" and the Mendelssohn "Frühlingslied." The Bellini cavatina and rondo from "La Sonnambula" were followed by an unusually interesting group in English. This group comprised Frank Waller's "On the Water of the Marsh," translated from the Chinese and still in manuscript; Frank La Forge's "Come Unto These Yellow Sands," which had to be repeated, and John Prindle Scott's "Holiday," also in manuscript and dedicated to Miss Patterson. Both Mr. Waller and Mr. Scott were present, Miss Patterson gracefully including them in the applause which followed the rendition of their numbers. There were encores, of course, and at the close the audience insisted upon four additional numbers.

A word of special praise is due A. Russ Patterson, whose splendid work at the piano made for the thorough success of the program.

Ilse Niemack

Ilse Niemack, a talented violinist from the west, gave a successful debut recital at Town Hall, March 23. Coming at the end of a season already crowded with violinists, many of them unusually fine, it is all the more to this young artist's credit that she succeeded in commanding attention and creating a very favorable impression. The program

was an ambitious and well arranged one, and she performed it in the thorough, capable manner one has come to expect from an Auer pupil. In the opening number, the Handel D major sonata, she revealed maturity of style, breadth of conception, a large, firm tone, repose and musical insight. The Paganini concerto served to display her excellent technique. Her teacher's arrangement of the "Air de Lensky," from Tchaikowsky's "Eugene Onegin," was given with poetic feeling, and her tones were of a rich, vibrant quality. Contrasting with that was the delicate "Fairy Sailing," which was so exquisitely rendered that a repetition was demanded. Her harmonies and pizzicati are delightful, too, her intonation is generally good, and she has a well-defined sense of rhythm. There was vigor and vitality in her handling of the mazurka.

Standing amidst her numerous floral tributes, she presented a charming picture. There was a well filled house which spontaneously evidenced its pleasure. As encores at the close, Brahms' seventh Hungarian dance and his second waltz and Moszkowski's "Guitarre" were delightfully played. Frederic Persson supplied sympathetic accompaniments.

Miss Niemack sails in April for Europe, where she is booked for appearances.

The program was as follows:

Sonata—D major	Handel
Concerto	Paganini
Air de Lensky	Tchaikowsky-Auer
Scherzo Tarentelle	Wieniawski
Summer Idyl	Cecil Burleigh
Fairy Sailing	Cecil Burleigh
Nocturne E flat	Chopin-Sarasate
Mazurka	Zarzycki

New York Symphony Orchestra: Elsa Stralia, Soloist

At the New York Symphony concert of Thursday afternoon, March 23, at Carnegie Hall, Elsa Stralia, a dramatic soprano, said to be a protegee of Dame Nellie Melba, who came here by the way of Italy and England, made her American debut singing "Ocean Thou Mighty Monster" from "Oberon," and, in English, "Dich Theure Halle," from "Tannhäuser." Mme. Stralia has a voice of exceptional range and power. The quality is agreeable, the upper range being particularly brilliant. Distinct enunciation is one of her good characteristics. She pleased the audience and was called back several times after both arias. Walter Damrosch's personal metronome seemed to be running rather slow, and in consequence the fourth Tchaikowsky symphony dragged frequently. Several numbers from "Tannhäuser" made up the second part of the program, including a vigorous performance of the overture. It was an experience—and not a particularly exhilarating one—to hear the introduction to the third act played as a concert number.

MARCH 24

Wilhelm Bachaus

Town Hall was filled with a discriminating audience on March 24, when Bachaus gave his fourth piano recital—an audience which waxed sincerely enthusiastic as each succeeding number was presented with all the consummate art of which this pianist is past master. The Beethoven sonata, op. 57, in F minor ("Appassionata") was the opening number, followed by a group of Schumann which included "Des Abends," "Aufschwung," "Warum," "Traumes Wirren." A polonaise, nocturne, ballade, two mazurkas and four studies made up the Chopin group. His final group consisted of the Schubert impromptu in B flat, the Liszt arrangement of Schubert's "Soirees de Vienne," and the Schubert military march as arranged by Tausig. It is scarcely necessary to record that his delighted audience recalled him again and again, demanding extras in no uncertain terms.

Margarita and Max Selinsky

Chalf Hall held a large and enthusiastic audience on March 24, on the occasion of Margarita and Max Selinsky's recital for two violins. The work of this artist couple has been repeatedly lauded in the columns of the MUSICAL COURIER and therefore needs no further comment at this late date. Suffice it to say, however, that their playing at this concert upheld the excellent impression previously made. The program contained:

Concertante—D major	Mozart
(Cadenza by Lauterbach)	
Adagio and Fuga—C major	Bach
(unaccompanied)	
Margarita Selinsky	
Larghetto	Spohr
Minuet	Spohr
Perpetuum mobile	Ries
(Specially arranged for and dedicated by the Composer to Margarita and Max Selinsky)	
(unaccompanied)	
Lento	Moszkowsky
Valse bluette	Drigo-Auer
(Arranged by Margarita Selinsky)	
Two Spanish Dances:	
Seguidilla	Thomé
Navarra	Sarasate

Philharmonic Orchestra: Alexander Schmuller Soloist

Strauss' "Heldenleben" filled Carnegie Hall with sound and fury, but it was artistic sound and fury, well ordered by the composer, well interpreted by Mengelberg, and well

played by the orchestra. Strauss himself said on one occasion that Mengelberg and his Amsterdam orchestra gave the best performance he ever had heard of his "Heldenleben." Last week's reading was overpowering, musically and intellectually, and, of course, completely convincing.

Alexander Schmuller gave a notable presentation of the Sibelius concerto, a most dignified and attractive work, which he played with the broad conception, fine, free bowing, impeccable technique, and very musical tone and phrasing which have made him famous. He was applauded with resounding vim.

Schumann's "Manfred" overture was given a poetical hearing, especially lovely in the performance of the string section of the orchestra.

MARCH 25

Metropolitan Museum of Art Concert

An audience of enormous size attended the last concert of the season given by David Mannes and his excellent orchestra at the Metropolitan Museum of Art on Saturday evening, March 25. Long before the scheduled time for the concert to begin people flocked to the hall in large numbers, fearing, perhaps, that even that vast auditorium would be inadequate to accommodate all. This proved to be the case, as there were several hundred who found themselves compelled to depart without hearing any part of the program.

The great popularity enjoyed by Mr. Mannes is honestly earned. He is a persistent worker, an idealist who studies the compositions he produces with a love seldom equalled. This accounts for the excellent results. Furthermore, Mr. Mannes has employed especial care in the selection of his orchestra members, and has associated himself only with musicians of recognized standing, and to strengthen this still more he invariably insists upon producing works of the masters according to his own conviction, for Mr. Mannes knows exactly what he wants, and insists upon carrying out his wishes religiously.

That he succeeded in satisfying his audiences is proven by the fact that the attendance has steadily increased, which is a tribute to the indefatigable and idealistic musician.

The closing concert, on March 25, opened with the overture to "The Bartered Bride," Smetana. Beethoven's symphony No. 7, in A major, which followed, was presented with masterful authority. Next came "Rhapsodie Espana," Chabrier. Wagner's prelude to "Parsifal," which was then heard, was presented by Mr. Mannes with much warmth and sincerity; this aroused great enthusiasm. Schubert's "Ave Maria" and "Gavotte" (Bach) for strings followed, and, as the closing number, Tchaikowsky's "1812" overture was brilliantly rendered.

The writer of this heard expressions of regret regarding the compulsory wait until next winter for the resumption of these concerts.

Woman's String Orchestra

The Woman's String Orchestra was heard in a pleasing program at the Town Hall, Saturday evening, March 25. It seemed like a touch of spring to see these forty or fifty young ladies attractively gowned in varied light colors. They showed the result of careful training and played admirably under the efficient direction of Sandor Harmati, whose fourth year it is as conductor. There was ample volume of tone, splendid resonance and good tonal quality. Their attacks were incisive, their phrasing was refined and they rendered the numbers with artistic style. Rozsi Varady played the cello solo in the Volkmann "Serenade" with good technique and much charm. Cecil Forsyth's "Dark Road" was given its first performance, and the viola solo in this was expressively rendered by Lucie Neidhardt. The last number on the program was the introduction and allegro, op. 47, by Edward Elgar. The string quartet in this was effectively handled by Isabel Rausch, Grace Baldwin, Lucie Neidhardt and Carrie Neidhardt.

The program was as follows:

Fugue from string quartet, op. 59, No. 3	Beethoven
Serenade, op. 69, D minor (with cello solo)	Volkmann
Rozsi Varady	
Romanze in C, op. 42	T. Sibelius
Berceuse, op. 58	A. Lisadov
Dark Road with Viola Solo (first time)	Cecil Forsyth
Lucie Neidhardt	
Finnish Lullaby	Selim Palgren
Scherzo (Perpetuum mobile), op. 15	Carl Ehrenberg
Introduction and allegro, op. 47, with string quartet	Edward Elgar
Isabel Rausch	Lucie Neidhardt
Grace Baldwin	Carrie Neidhardt

Dorsey Whittington

Dorsey Whittington, a pupil of Edwin Hughes at the Institute of Musical Art, offered an all-Chopin program at the MacDowell Club, Saturday evening, March 25. This young man revealed an admirable technique and a fine touch. He is well adapted to the playing of Chopin by reason of his singing quality of tone and poetic feeling. He has real talent, and as further experience gives him more freedom of expression and interpretation, he should prove to be a pianist worthy of recognition. A very large audience heard him with evident pleasure. The program was as follows:

Three preludes—C minor, G major, F major. Fantasie F minor, op. 49	
Sonata B flat minor, op. 35	
Impromptu, op. 66; Nocturne, op. 37, No. 2; Etude, op. 10, No. 12; Mazurka, op. 7, No. 1; Mazurka, op. 33, No. 4; Ballade, op. 47.	

Erna Rubinstein

The more one hears little Erna Rubinstein play the violin, the more thoroughly is one convinced that she must be reckoned with, despite her tender years—not as a child prodigy, but as a real violinist of parts. Her second recital, given at Carnegie Hall on Saturday afternoon, March 25, strengthened this impression. The principal work was Lalo's familiar "Rhapsodie Espagnole," which she played with strength, vigor, a fine feeling for the rhythmic niceties and a splendid turn for phrasing. It was finished work. The platform she stood on has heard many worse performances of it by older and better known artists. She began with a Spohr adagio from the second concerto—the playing of which was better than the music itself. Then there was Tchaikowsky's "Serenade Melancolique," a concert mazurka by her master, Jeno Hubay, and Paganini's "Witches Dance," tossed off with great bravura. It would be idle to say that Erna Rubinstein's playing sounds today the emotional depths of the heavier numbers on her programs, but with sixteen years she already has such musical feeling and

(Continued on page 44)

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DETROIT SYMPHONY ENJOYED IN UNUSUALLY FINE PROGRAMS

Gerhardt, Matzenauer and Dux Recent Soloists—Gorner, Press and Schnitzer Play at Sunday Afternoon Concerts
—Robert De Bruce Resigns as Symphony Orchestra Manager—Benefit Concert—Heifetz Delights
Huge Audience—Gablilowitsch's Annual Recital—Notes

Detroit, Mich., March 11, 1922.—The program for the eleventh pair of subscription concerts of the Detroit Symphony Orchestra given at Orchestra Hall, February 23 and 24, proved to be very popular. The orchestral numbers were the overture to "A Midsummer Night's Dream," Mendelssohn; symphony, "Divine Poem," Scriabin; the overture to "Tannhäuser," Wagner, and "Marche Slav," by Tchaikowsky. Mr. Gablilowitsch conducted and much enthusiasm was manifested. Elena Gerhardt was the soloist. Her artistry as displayed in a recital given here a number of years ago had made a profound impression, so she was not an entire stranger to many of the audience. Her first group contained songs by Wolf and Schubert and her second consisted of four songs by Mahler. All were sung with fine musical intelligence and feeling. She was given many recalls.

The program for the twelfth pair of concerts given March 2 and 3 was Wagnerian, with Mme. Matzenauer as soloist. The "Grail Scene" from "Parsifal," the "Song of the Rhine Maidens" from "The Twilight of the Gods," the prelude to "The Mastersingers," the "Funeral Procession" from the "Twilight of the Gods" and the march from "Tannhäuser" were the orchestral offerings. Mme. Matzenauer sang three Wagner songs—"Schmerzen," "Träume," and "Im Treibhaus" for her first group, and Adriano's aria from "Rienzi" and Senta's ballad from "The Flying Dutchman" for her second. She was in glorious voice and sang with her usual fervor and intelligence, arousing her audience to great enthusiasm. Mr. Gablilowitsch conducted in his usual authoritative manner, sharing with Mme. Matzenauer in the artistic success of the evening.

The program for the thirteenth pair of concerts, given March 9 and 10, was of a varied and entirely delightful character, opening with the first symphony, op. 38, in B major, Schumann. The other orchestral numbers were the Debussy suite No. 2, "Iberia," and Berlioz's "Roman Carnival." Claire Dux, the assisting soloist, won much praise with her beautiful voice, her vivacious manner and her fine interpretation. She sang two Mozart arias—"L'Amore, Sarò Costante," from "Il re Pastore," and Suzanne's aria from the "Marriage of Figaro." Her second group consisted of four Strauss songs. The obligatos played by Ilya Scholnik added to the beauty of the first aria and the "Morgen" of Strauss. Mr. Gablilowitsch conducted for the symphony, the "Carnival" and the accompaniments for Miss Dux, while Victor Kolar conducted the Debussy suite. The soloist and the two conductors were recalled many times.

SUNDAY AFTERNOON CONCERTS.

For the Sunday afternoon concert of the orchestra February 26 the soloists were Joseph Gorner, the youngest violinist in the orchestra, and Joseph Press, Russian cellist. Mr. Gorner played the Max Bruch concerto in G minor with excellent tone and finish. Mr. Press played Saint-Saëns' concerto with fine musical understanding. The orchestral numbers were the overture to Mozart's "Marriage of Figaro," Grieg's "Peer Gynt" suite and Rimsky-Korsakoff's "Capriccio Espagnole." Mr. Gablilowitsch conducted.

Sunday afternoon, March 5, the program was devoted to compositions of the French composers, with Germaine Schnitzer as soloist. She played Pierné's piano concerto, giving it its American premiere. She proved to be one of the best soloists heard at the Sunday concerts, and the audience and critics united in acclaiming her ability. The orchestra, conducted by Mr. Gablilowitsch, played the "Roman Carnival," Berlioz; "L'Arlesienne" suite by Bizet, and "Africa," by Saint-Saëns.

MANAGER OF ORCHESTRA RESIGNS.

Robert de Bruce, manager of the Detroit Symphony for two years, has resigned, his resignation to take effect June 1. He will travel in Europe for several months and then will resume his work as a singer and composer. The men in the orchestra have extended the time for the signing of their contracts until March 15 in order to give more time for the drive for funds to wipe out the deficit. Mr. de Bruce stated that he is confident that enough funds will be forthcoming.

HEIFETZ HEARD BY LARGE CROWD.

February 21, at Arcadia, Jascha Heifetz gave a recital to an audience that not only filled the immense auditorium but also overflowed on the stage. Unusual dignity and repose bordering upon aloofness mark his work, but his audience was delighted with him and manifested its approval in no uncertain manner. His program included Bruch's concerto in G minor, Saint-Saëns' "Rondo Capriccio," Reiss' "Perpetuo Mobile," Auer's arrangement of an air from Tchaikowsky's "Eugen Onegin," a valse by Tchaikowsky, the "Prize Song" from Wagner's "The Mastersingers," and Sarasate's "Introduction and Tarantelle." Several encores were added at the close of the program, the audience being loth to leave.

OSSIP GABRILOWITSCH'S ANNUAL RECITAL.

March 7, at Orchestra Hall, Mr. Gablilowitsch gave his annual piano recital, an event always eagerly awaited by all lovers of artistic piano playing. He was greeted by a splendid audience that listened with delight to his program and then begged for more. Chopin and Schumann were the composers represented, and the romance of the one and the subtle poetic beauty of the other were fully interpreted. Heart and head both contribute to his work and the result is most satisfying.

CONCERT FOR BENEFIT OF GERMAN CHILDREN AND ARTIST SUFFERERS.

One of the outstanding musical events of the season was the benefit concert planned for the aid of starving German children and artist sufferers. It was given at Orchestra

Hall, February 27, with the following notable soloists; Elly Ney-Van Hoogstraaten and Ossip Gablilowitsch, who played Mozart's concerto for two pianos. The Detroit Symphony played the overture to "Oberon," by Weber, and the Brahms second symphony under the leadership of Willy Van Hoogstraaten. Other numbers were contributed by the United Singers, consisting of choruses a capella, accompanied by the orchestra. The concert was a brilliant artistic success and must have netted a handsome sum for the beneficiaries.

NOTES.

Word has come that Victor Kolar's "Slovakian Rhapsody" has been awarded the prize in the annual competition in connection with the Norfolk Festival. It will be heard June 7 at Norfolk.

The Symphony Choir is rehearsing for the Beethoven ninth symphony, which is scheduled for the latter part of March. Stephen Townsend is conducting the rehearsals.

The Capitol Theater orchestra, under the direction of Edward Werner, is giving concerts every Sunday at the theater preceding the afternoon performance. Programs of excellent music are provided and are proving a drawing card.

Rex Moule, violinist, pupil of May Leggett-Abel, has been accepted in the private class of Leopold Auer in a master class at the Chicago Musical College to be conducted this summer.

Mrs. Theodore Otis Leonard, Jr., chairman of the Student League of the Tuesday Musicale, was a guest at the St. Cecilia Student League, of Flint, March 4. Carolyn Sutphin, pianist, pupil of Frances Crossette, and one of the pianists of the Student League of the Tuesday Musicale, played a Beethoven sonata.

Friday afternoon, March 10, Mrs. Henry E. Bodman, pianist, played two groups on a program at the Woman's City Club. Jennie M. Stoddard read "The Pipes of Pan," the musical setting by Lulu Jones Downing being played by Mrs. Edwin S. Sherrill.

Busy Season for Alice Moncrieff

Alice Moncrieff, who recently became one of the artists of the Betty Tillotson Concert Bureau, is having a busy season. On February 6, at the Caldwell Women's Club, she sang songs by Fourdrain, Horn, Hannikinen and Meyerbeer; also numbers by Burleigh, Homer and Florence Turner-Maley. Miss Moncrieff, as usual, left a very favorable impression and she was enthusiastically received.

On February 13 she gave a recital at the Chatham Episcopal Institute, Chatham, Va., singing five groups of songs in Italian, French and English. Miss Moncrieff was encored many times and received a decided ovation. Especially enthusiastic were the girls of the college, who demonstrated their approval by hearty applause and many encores.

Miss Moncrieff will be one of the soloists in a joint recital at Bristol, Conn., in the Bristol Armory, on March 28.

A Van Bommel Pupil's Recital

Eva M. Weygandt, soprano, pupil of Jan Van Bommel, assisted by Erica W. Klous, violinist, with Harry Rowe Shelley and Axel Skjerne at the piano, gave a song recital, Astor Gallery, March 9. She sang songs by modern composers, including Marshall Kernochan's "Lilacs" and Spross' "Yesterday and Today," Italian, French and German songs. Of many excellent vocal pupils under Mr. Van Bommel's instruction, Miss Weygandt is one of the best. Miss Klous played violin pieces by Ries, Sarasate, Schumann and Kreisler.

Warford Studio Notes

Ralph Thomlinson, baritone, has recently made successful recital appearances at Philadelphia and for the Kiwanis Club, of Baltimore, Md. Four promising young men singers from Claude Warford's studio have formed a quartet. They made a successful debut in Paterson, N. J., recently. The personnel includes William Stevenson, first tenor; John

Arden, second tenor; Frank Ronan, first bass; James Haynes, second bass.

Letters Received by Ethelynde Smith

After Ethelynde Smith's recital in the Artist Course at Gettysburg, Pa., Felix G. Robinson, manager of that city, wrote to the soprano as follows: "I wish that space would permit me to relate the many sentiments that have been expressed concerning your work here. I have come to the conclusion that everyone present went away with a feeling of satisfaction; that he had listened to one who understood her work from every standpoint, and was able to give a message that would become permanent. W. N. Ferris, of Ferris Institute, Big Rapids, Mich., in a letter to Miss Smith, said: 'You are a woman of real merit, and deserve liberal patronage wherever you go.' Appended are extracts from a communication written by a student at Washington State College, Pullman, Wash., to his parents in another city, following Miss Smith's recital at the college:

Miss Smith gave a recital at an assembly hour, and it seemed to be the consensus of opinion that her program was the most enjoyable and enthusiastically received of any similar one we have had this year. Her numbers were encored many times by the students, and she always responded gracefully.

Her selections of songs are indeed happy. The type of compositions she gave have an unusual appeal to college students. I have heard nothing but favorable comments of her program and singing.

Claussen Wins Splendid Tribute

"Mr. Mengelberg was ably assisted by the artistic work of Julia Claussen," wrote H. Z. Torres, the musical editor of the New York Commercial, after the distinguished mezzo soprano's appearance recently in four performances of Mahler's third symphony given by the New York Philharmonic under Mengelberg. And continued: "Her wealth of luscious tone gave dignity and a spiritual exhalation to the fourth and fifth movements. Her voice like a great cello, Mme. Claussen gave to Mahler's third symphony whatever color and emotion it contained."



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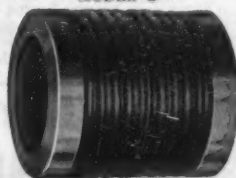
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SOUSA AND HIS BAND INVADE CHICAGO

Capacity Audience Hears Bush Conservatory Training Orchestra—Sue Harvard, Harold Bauer, Columbia Chorus and Walter Spry, Civic Orchestra and Heifetz Give Programs—Russian Opera Pleases—Swedish Choral Club Gives "Messiah"—News Notes

Chicago, Ill., March 26, 1922.—On Saturday afternoon and evening, March 18, Sousa, the "March King," and his glorious band invaded the Auditorium to present several of his new and already popular marches and play some of the old favorites which have made "Sousa" famous the world over. As ever, encores were as numerous as the printed numbers and the various soloists shared with the leader in the esteem of the public.

SUE HARVARD AT BLACKSTONE.

Sue Harvard, soprano, made her Chicago debut in recital at the Blackstone Theater under the management of Rachel Buscy Kinsolving on Sunday afternoon, March 19. A mistress of program making, she showed the full gamut of her art in inspiring readings of the classics and a perfect understanding of the modern and contemporary composers. Feted to the echo in the East, Miss Harvard hereafter may well expect the same popularity in these surroundings. Possessor of a voice of beautiful quality, rich in color, meaty and produced with consummate artistry, she gave throughout the course of her program unalloyed pleasure to the ear. It is a delightful duty for a reporter on musical matters to spend profitably an hour listening to a recital from which much can be learned as to the art of singing, and such a recital was the one on which this review is based. An interpreter of first order, she sang with great authority her first group, which was made up of Mozart's "Porgi Amor," from "The Marriage of Figaro;" Veracini's pastoral, from "Rosilinda;" "Separazione" (an old Italian folk song), "Mother and Her Babe" (an old Welsh song) and "Shepherd, Thy Demeanor Vary" (an old English song). Her second group was made up of two songs by Grieg, "Little Margaret" and "A Fair Vision;" Rimsky-Korsakoff's "Song of the Bride" (without accompaniment), and Hummel's "Hallelujah." Each, beautifully sung, was vociferously applauded by the audience, which redemanded several and compelled the recitalist at the close of this, as well as all the other groups, to add an extra number. Her French group, in which her French diction and enunciation proved quite as efficient as her English and Italian, consisted of Duparc's "Phidyle," Hue's "A des oiseaux," Berlioz's "L'Absence" and Fauré's "Chevauchée-Cosaque." In Paris the critics would call Sue Harvard one of the best French diseuses, but some of the Chicago critics know more, especially those to whom French is a closed book; but to one who can vouch for the manner in which French songs should be rendered, Miss Harvard's delivery of each song was ideal. Her last group included "Thou Art the Night Wind," by Harvey B. Gaul; "A Cradle Song," by Ethel Watson Usher (who proved as good a composer as an accompanist, acting in that capacity on this occasion for the recitalist); the more and more popular "Pale Moon," by Frederick K.

Logan, and two songs by Pearl G. Curran—"Nursery Rhymes" and "In Autumn." A review of this recital would not be complete if nothing were said of Miss Harvard's charming and winning personality, stunning stage presence and deportment, beautiful gown and very chic hat. A recital to be remembered among many!

BAUER AND CASALS AT COHAN'S.

That unbeatable combination of two master minds—one a pianist, the other a cellist—joined forces at Cohan's Grand on the same Sunday afternoon, appearing under the management of F. Wight Neumann in an all-Beethoven program. To give a concert made up solely of works of one composer, even of the immortal Beethoven, is often tedious—never, however, when played by two such artists as Harold Bauer and Casals.

COLUMBIA CHORUS AND WALTER SPRY HEARD.

The Columbia Chorus, made up of some fifty young women, under the direction of its conductor, Louise St. John Westervelt, appeared at the Playhouse Sunday afternoon, March 19. Before reviewing the work of this remarkable organization, a word of praise is in order for its founder and conductor, Miss Westervelt, as not only has she trained her chorus admirably, but she has also dug into the choral literature for new material. Thus, yearly, the Chicago public, through this channel is made conversant with compositions that probably would not otherwise have been heard. Miss Westervelt has done a great deal for Chicago and also for the school in which she has taught for many years, and where her constant popularity indicates complete satisfaction of the students as well as of their parents. If a transgression from the beaten path is here made, the reason is that this reviewer long ago intended to tell publicly what he thought of the conductor of the Columbia Chorus and awaited an opportunity, which finally presented itself on this occasion.

The Columbia Chorus, as already stated, is an uncommonly good organization of women's voices. Its attractions are many, the young ladies are generally pretty, nicely gowned, but what is much more important, they have been schooled in such a manner as to respond to the most minute demand of their leader, who knows how to build big, effective crescendos and subtle and well contrasted diminuendos. The choir is well balanced. It has youth, which means freshness of voices; enthusiasm, which means joy and a certain virility that makes for vigor. To single out one number of the twenty that were presented would be unjust, though, as a matter of record, it must be noted that "Vesper Song" and "Spring," by Buena Carter, had on this occasion their first performance.

Walter Spry, pianist, was the soloist. There are in Chicago first class pianists who object wherever mention in these columns is made that they are also very fine teachers, but Mr. Spry is not in that category. He is very happy with his pedagogic position at the Columbia School and very happy, also, to have sent out into the world many full-fledged professional pianists, who are doing him honor not only in this locality, but also throughout the United States. Due to those duties as teacher Mr. Spry of late has been heard here but once or twice publicly during the year, even though he keeps his fingers on edge, presenting works of all the great composers before his interpretation class and appearing in recitals as well as in lecture-recitals in many localities throughout the season. On Sunday he was heard in Chopin's nocturne, op. 7, No. 2, and polonaise. His second group comprised Rachmaninoff's "Serenade," John Alden Carpenter's "Tango American" and Liszt's "Rakoczy March," and added numbers at the close of each group. It would be puerile to analyze at this date Mr. Spry's ability

as a pianist; so, attesting that he was at his very best will be sufficient to demonstrate the intelligence of the audience in rewarding his interpretation of the Chopin group (the only one heard by this reviewer) with vociferous plaudits.

CIVIC ORCHESTRA CONCERT.

Sunday afternoon, March 19, was disagreeably wet, yet a large audience attended the Civic Orchestra Concert at Orchestra Hall and was repaid by hearing this growing popular body of young musicians in a worthy and interesting program. The word "growing" is used advisedly, as the orchestra is certainly growing in artistry, enthusiasm and public interest. Every number delivered was received with satisfaction and pleasure. The variation of each effort served to bring out the latest attributes of the organization into bold relief. The orchestral work, with the organ composition by Eric Delamarter, with the author at the keyboard, was in ensemble delightful and commendable.

Victor Herbert's musical lace work, "An Irish Rhapsody," with scraps of popular Irish melody peeping through and delivered in full, at times formed a striking and pleasing class which sent the audience home in high and exuberant mood.

The work being done by Frederick Stock and his highly competent assistants shows marked improvement at every hearing, the orchestra being entitled to decided encouragement, looking toward permanent perpetuation.

RUSSIAN OPERA IN CHICAGO.

The Russian Grand Opera Company's first American tour brought many operas heretofore unknown here as a sort of propaganda for Russian opera. If a company such as the one that is now appearing at the Olympic Theater here has been able to navigate without the financial support of a McCormick or a Jordan or a Kahn, one wonders what is the matter with opera companies in this country. The Russians gave most interesting performances during the week of "The Tsar's Bride," which opened the season on March 20; "Pique Dame," given on Tuesday; Rubinstein's "The Demon," Wednesday matinee; the same evening, Dargomizsky's "The Mermaid;" "Boris Godounoff" was the bill for Thursday; Friday evening, "Eugene Onegin;" "The Mermaid" was repeated Saturday afternoon, and on Saturday evening "The Snow Maiden" was presented. The casts were generally good, the scenery cheap, the orchestra mediocre, the best talent found among the basses and baritones and the ballet insignificant. The season is proving most interesting and the financial success is satisfactory.

MARGARET RICE IN TOWN.

Margaret Rice, special representative of Arthur Shattuck and well known Milwaukee impresario, was among the visitors at this office during the week just ended. Among other things Miss Rice stated that this year she had 1,200 subscribers to her chamber music series! And then some ignorant person stated some time ago that Milwaukee was not musical!

KIMBALL HALL'S NEW PILOT.

Last season when it was announced that the Kimball Company had rented its music hall for one year to a practically

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unknown manager this office asserted without restriction that the life of the mushroom-like manager would be of short duration. Without wishing to throw bouquets at ourselves nor to gloat over the fact that "we told you so," soon an announcement will be made that this very successful manager, who is accredited by some of his closest friends with having lost \$30,000 from some other sources than his own, and this without blinking an eyelash—\$30,000 being for him mere bagatelle—has decided not to take Kimball Hall again next season. Maybe and maybe not, but it is certain that the young man, who was going to do wonders at Kimball Hall, will not preside over its destinies next season. Kimball Hall was probably too small for that big man. Auditorium or Orchestra Hall would be better. Too bad there is not an Albert Hall here!

BUSH CONSERVATORY TRAINING ORCHESTRA.

A capacity audience indulged itself in enthusiastic applause at Orchestra Hall, Tuesday evening, March 21, throughout a decidedly interesting program rendered by the artist pupils of Bush Conservatory, concentrated in the Symphony Training School Orchestra, and soloists. The net results were an auspicious event in the history of this splendid music school, the placing of its president (Kenneth Bradley) on a much more exalted pedestal as the result of his patience and confidence, introduced a new and interesting orchestral body of surprisingly good players under a conductor who through the quality of his musicianship has established himself through this occasion as a strong claimant for public recognition, and in the presentation of the three artist soloists—all products of the voice, violin and piano departments. These accomplishments have verified all of its claims and shed lustre on its faculty.

Of the performance delivered by these young artists it is a pleasure to state that, considering the demands made upon them, the numbers being all ambitious, it is also possible to add that rare cohesion, balance, smoothness, adherence to pitch, tonal color, responsiveness, verve and aplomb were distinguishing and outstanding features of this maiden effort. No earmark of the novice or amateur was at any time visible, and the various pianissimos were beautifully tuneful. Conductor Richard Czerwony, whose violinistic ability, as well as that of composer, ranks high, has made a great beginning in a work laid out in co-operation with Mr. Bradley's ambition to make of Chicago, with the united influence of others, a great musical center of the world—a great and noble thought which can and will be achieved. Mr. Bradley's sincerity of purpose is reflected in the achievements attained by him up to this time. Soon the present personnel of this orchestral body will dissolve and will be found occupying chairs in the great symphony orchestras of America, while coming young artists now in the making will be ready to fill their places, and so the great work will continue in perpetuation. No particular distinction in the merit of the several solos was evident, as was attested by the equal number of many recalls for each. In Charlotte Van Wickle a beautiful coloratura soprano was disclosed, clear, flexible, colorful, and well under control. Her delivery was in the nature of a surprise far beyond anticipation. Ebba Sundstrom's violin concerto, trying to the abilities of most artists, was played with good tone, verve and assurance, with nothing to mar its delivery. Adolph Ruzicka came to the piano with an air of assurance, and justifiably left it so. His playing of the Liszt concerto in E flat was most satisfying in tone production and coloring, and his manipulation unfolded splendid training. Each of the above had the accompaniment of the orchestra. The program is appended:

Freischütz overture	.....Von Weber
Violin concerto, op. 35 (Allegro moderato)	.....Tchaikowsky
Rhapsody	.....Lalo
Aria—Una voce poco fa (from "The Barber of Seville")	.....Rossini
Piano concerto E flat	.....Liszt
Vorspiel, Die Meistersinger	.....Wagner

The soloists were artist students and members of the Bush Conservatory Master School, established through the generosity of Charles S. Peterson. The Master School offers two years' free tuition in piano, voice, violin and musical composition for talented young musicians selected by examination. The principal cities of this country today have established symphony orchestras and many are to follow. On this account there is a shortage of competent players experienced in the repertory of symphony orchestras to meet this demand, and necessity was found for the immediate training of young musicians for this work. The greatest opportunity ever offered is now within the grasp of young professional musicians to obtain the training essential to this work.

CHICAGO MUSICAL COLLEGE NOTES.

Esther Linder, artist student of Glenn Dillard Gunn, opened the series of concerts of young American artists Thursday in Fine Arts Recital Hall. This performance was favorably mentioned by the Chicago reviewers.

Anne Leonard, student of Mabel Sharp Herdien, sang at a special Lenten service at the Second Presbyterian Church, March 5, and at the Ravenswood Congregational Church, March 12. She is also singing at the Pilgrim Congregational Church.

Dorothy Bowen, also studying with Mrs. Herdien, sang at a concert at the Chicago Beach Hotel, March 12, and at the Edgewater Beach Hotel musicale, March 19. Another student of Mrs. Herdien—Julia Logan—is singing as contralto soloist at Ravenswood Congregational Church.

Students of Rose Lutiger Gannon have been active lately. Ann Harrison sang at the Kindergarten Congress, March 19; Marie Herron gave a program at Wilmette, March 17; Ethel MacDonald gave a concert at Lincoln, Ill., March 23, and Madeline Ryan a recital at the Congress Hotel, March 25.

The concert that was presented by the Chicago Musical College in Ziegfeld Theater Saturday morning was given by advanced students of Leon Sametini. The following program was interpreted, the rendition of which reflected the efficiency of Sametini's training:

Concerto, F major, for three violins (allegro, adagio, allegro)	.....Vivaldi
Guy Hartle (Covington, Ohio), Joe Harding (Kansas City, Mo.), John Norton (Macomb, Ill.)	
Concerto, D minor (finale)	.....Vieuxtemps
Seymour Friedman (Chicago)	
Symphonic Espagnole (first movement)	.....Lalo
Gladys Welge (Chicago)	
Prelude and fugue, G minor	.....Bach
Christine McCann (Enterprise, Ala.)	

Havannaise	.....Saint-Saens
Theodora Bliedung (Joplin, Mo.)	
Sonata for piano and violin (first and fourth movements)	.....Carpenter
Bertha Kribben and Agathe Haenel	
Ronde des Lutins	.....Bazzini
Glen Halik (La Crosse, Wis.)	
Scherzo and tarantelle	.....Wieniawski
Rudolph Reiners (Chicago)	
Faust fantasia	.....Wieniawski
Catherine Wade Smith (Bellingham, Wash.)	
Russian Carnival	.....Wieniawski
Philip Kaufman	
Concerto, D major, for four violins, two violas and cello (allegro, larghetto, allegro)	.....Vivaldi
Elva Lemon Johnson (Chicago), Almeda Jones (Seattle, Wash.), Virginia Richards (McKeesport, Pa.), Lulu Raben (Nebraska City, Neb.), Gladys Welge (Chicago), Glen Halik (La Crosse, Wis.), Margaret Duffy, Trenton, Mo.)	

SPLENDID PROGRAM PLANNED BY BUSH CONSERVATORY FOR PUBLIC SCHOOL MUSIC SUPERVISORS.

Increasing attention is being given to the training of teachers and supervisors of public school music. Especially will this newest and most important phase of musical education be the leader at the summer session of Bush Conservatory.

The summer courses, as outlined by William Nordin and Lyravine Votaw, who have charge of the department of public school music, include modern courses of instruction in methods, theory, harmony, history of music and education, and particularly interesting courses in community music and appreciation, the two new elements in the professional equipment of the teacher.

As credits are allowed for all courses taken at the summer session, it is expected that many teachers of public school music ambitious for their diploma or certificate will attend the summer courses.

There will be three terms, respectively of ten, eight, and six weeks. The latter term of six weeks, from June 26 to August 5, will be devoted expressly to the needs of public school music supervisors.

SWEDISH CHORAL CLUB'S ANNUAL "MESSIAH."

The Swedish Choral Club, under the direction of Edgar Nelson, will give its annual presentation of "The Messiah" at Orchestra Hall, April 5. The soloists will be Grace Holverscheid, soprano; Edna Swanson Ver Haar, contralto; Arthur Kraft, tenor, and Herbert Gould, bass. Sixty members of the Chicago Symphony Orchestra will furnish the accompaniments.

AMERICAN CONSERVATORY ITEMS.

On Saturday afternoon, March 25, the concert was given by the Symphony Club Orchestra, under the direction of Ramon Girvin, assisted by Laura Turner, soprano; Kenneth Fiske, violinist, and Edith Mazur and Joseph Raieff, pianists. The concert was a credit to this progressive institution and its excellent teachers.

Henry Sopkin, artist pupil of the violin department, at a concert given at Orchestra Hall on the evening of March 7, scored a splendid success with the performance of the Vieuxtemps D minor violin concerto and the Bach gavotte.

The summer session of 1922 is arousing unusual interest, inquiries in large numbers coming in from all parts of the United States. Not only is there a large demand for information concerning the especially engaged artists—Josef Lhevinne, William S. Brady and George H. Gartlan—but also the indications point to a large attendance for the regular summer courses.

The preliminary contests for playing at the annual commencement concert will begin on April 12.

Leo Sowerby's chamber music has met with cordial appreciation in Rome, Italy, the recitals being attended by the leading musicians and connoisseurs.

KNUPFER STUDIO ACTIVITIES.

Camille Robinette, soprano, professional pupil of David Baxter, of the Knupfer Studios, appeared before the South Shore Music Club, March 20.

Mrs. Samuel A. Ettelson, soprano, and artist pupil of David Baxter, accompanied by Mrs. Sidney Pollak, was the soloist at the last meeting of the B. M. Z. Woman's Club, March 26, at the Morrison Hotel.

Dorothy Denham Eichenlaub, pianist, of the faculty of the Knupfer Studios, appeared as soloist at the joint concert given by the Harmonic Society and the Central Church choruses, conducted by Daniel Protheroe, March 24, at the Hyde Park Congregational Church.

Mrs. Alex Park, soprano, professional pupil of Eusebio Concialdi, sang for the Waller High School graduating class of the night school pupils, March 9.

ACTIVITIES AT COLUMBIA SCHOOL.

The students' concert given in the recital hall on March 23 was given by pupils of Lillian Price, Ludwig Becker, George Nelson Holt and Mary Wilkins Holt. A feature on the program was the violin and piano sonata, No. 2, by Grieg, given by Gertrude Early and Phyllis Kellogg, members of the ensemble class under George Dasch.

The semi-monthly studio recital given by students of Louise St. John Westervelt took place March 25. Those appearing on the program were Irene Barstow, soprano; Geraldine Rhoads, contralto, and Marion Capps, soprano. The program closed with a group of duets by Miss Capps and Miss Rhoads.

Kathleen Air, principal of the Winnetka branch, gave a Grieg program in the branch studios on Thursday evening. The historians were Helen Bell and Margot Atkin. After giving a brief sketch of the compositions and composer, numbers were played by several other pupils.

ANOTHER NEW YORK TEACHER FOR CHICAGO.

There was a time when music teachers from the West and Middle West used to go East to make a name value, and never would a New York teacher think of coming to Chicago to teach, either privately or at a music school. Today it is quite different! Chicago boasts of many world renowned teachers, and to that list will soon be added Dr. Fery Lulek, vocal teacher, who has just been signed up by Carl D. Kinsey, general manager of the Chicago Musical College. Dr. Lulek, who has made a big name for himself in the Eastern metropolis, will no doubt duplicate his success here, where he will become a member of the Chicago Musical College faculty, starting June 28, his contract continuing for a period of years.

BUSH CONSERVATORY NEWS.

Edgar A. Nelson, prominent member of the faculty of Bush Conservatory, evidences his popularity as an accom-

(Continued on page 45)

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Sprightly and Vivacious, and Talented in Many Ways, the Young Artist Especially Surprises One with Her Broad Knowledge and Skillful Musicianship—How She Met Nikisch—Says She Loves America

"Yes, she is little, and they keep her hair long, but I'll bet she's nearer twenty than fifteen," said a listener in the next seat on the afternoon that Erna Rubinstein made her American debut, playing the Mendelssohn concerto with Willem Mengelberg and the Philharmonic Orchestra; but as a matter of fact Erna was only fifteen then, although she has had a birthday since she got here. Now she is sixteen, although by no means as grown up as most American girls at that age.

You would believe that if you could have seen three rather stout men—two interviewers and a manager—blocking the passage between the end of the bed and the piano in the room that Erna and her mother occupied at the Hotel Langdon. Erna had occasion to fetch something from the far end of the room and she vaulted over the bed; when she brought it back she vaulted over the bed again.

"Wait a moment," said the manager, "I'll get up."
"No, no," answered Erna, "it's much more fun to jump," and she meant it, too, for she made a couple of extra over-the-bed trips that were not at all necessary—which before the interview was over proved that Erna is not twenty years old yet nor anywhere near it.

Now to get down to bare facts. Erna was born in a place called Hermannstadt, which is way up on the east edge of Hungary in the district called Siebenbürgen, a peculiar district in that Unitarians flourish there (the only section on the continent of Europe) almost as much as they do in Boston, Mass. She did not stay in Hermannstadt more than a few months, for she was taken to Debreczin, where Grandpapa Rubinstein had a factory. Debreczin is one of those places that changes its nationality every once in a while. Hungarian for centuries, after the war it tried being Roumanian for a while, and now, according to latest information, it is Hungarian again.

Lots of people think Erna must be Russian because her name is Rubinstein. As a matter of fact, this grandpapa who owned the factory was Russian, but his son, Erna's papa, was born in Hungary and was a Hungarian citizen, and her mamma was a native Hungarian. When Grandpapa Rubinstein died he left enough so that his son had nothing to do except manage the estate. Erna came naturally by her love of music. Papa played the violin a little and mamma had a fine contralto voice and studied at the Vienna Conservatory—only she was so nervous she never could sing in public.

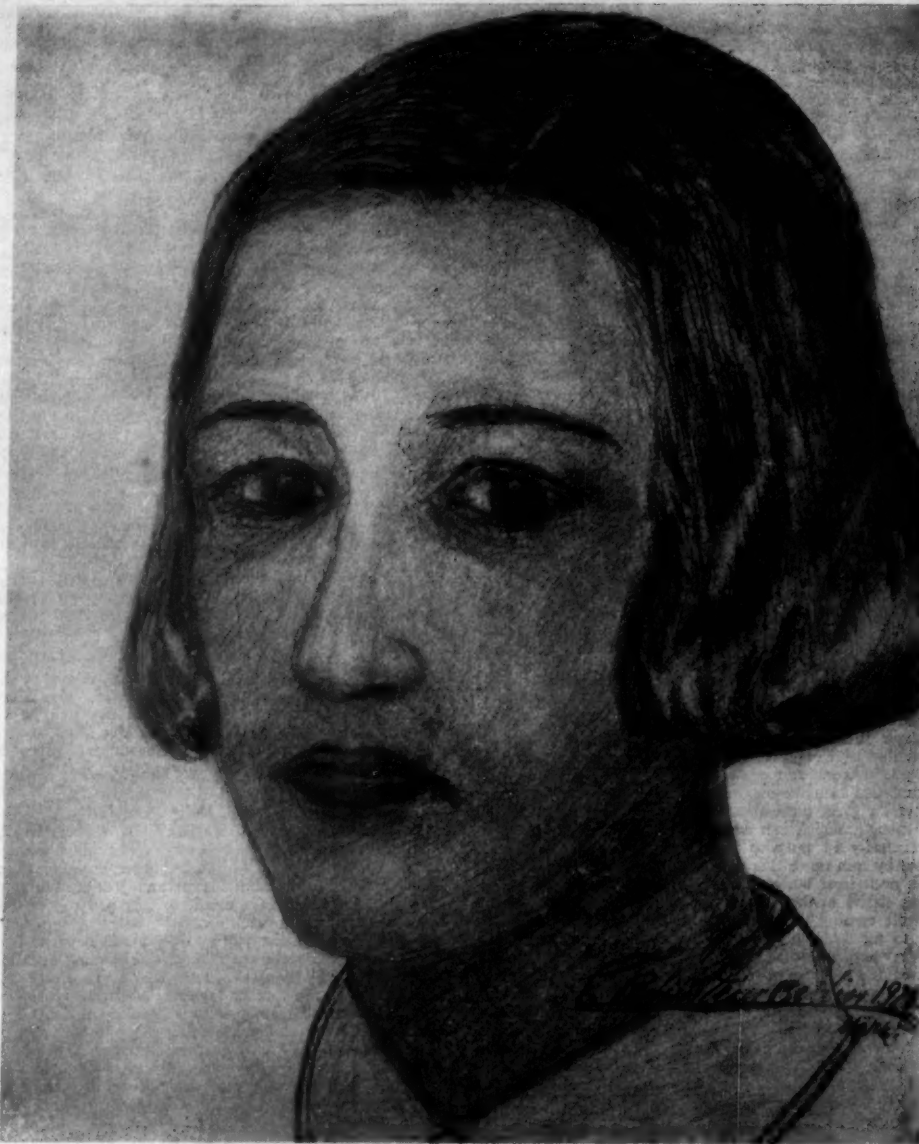
When Erna was five years old it was decided that she should learn something, so she was sent to a Kloster, as they call the Catholic schools over there. The first thing she learned to do in the school, peculiarly enough, was to dance. She was the star dancer of the school. She used to appear in all the exhibitions and even went with a group of the pupils on little tours in the immediate vicinity. Two years she stayed in the Kloster, then the music-loving parents decided she should take up their favorite art. The question whether her instrument should be the violin or piano was decided in the favor of the former, first, because it called for less strength from the frail little girl, and second, because it was papa's instrument. So when she was seven years old she began to study with a local teacher named Josef Furedi. Incidentally, two of Josef's brothers, also fiddlers—the Hungarians have the habit very badly—are in New York at this moment.

PRECOCIOUS.

It took her the whole of an hour to learn to read notes and four weeks after she began study she played at one of the pupils' concerts. In those four weeks Erna had learned three pieces, but owing to the length of the program she was only allowed to play two of them. That caused considerable trouble. After she had finished the two, intensely satisfied with the applause that greeted her efforts, she made up her mind to play the third, and finally had to be carried off the platform in her accompanist's arms, kicking, squirming and protesting because she was not allowed to display the whole of her repertory.

"The day after the concert," said her mother, "Erna said a solemn farewell to eleven dolls who had figured in her life, earnestly assuring them that hereafter she would have no time for anything except for her music—and that was pretty nearly true."

Furedi and other local musicians who knew assured her parents that she showed most unusual promise. In order



ERNA RUBINSTEIN, SKETCHED BY HERSELF.

The young Hungarian violinist, who made such a hit in her first American appearances, has other talents besides her musical gifts. This portrait of herself, an excellent likeness, is a pencil sketch made by Erna when she was only fourteen years old. As a mere child she proved her ability in the dance and it was the rhythm of this art that first interested her in the study of music.

to find out if this were so they took little Erna, still not eight years old, to famous Prof. Jenő Hubay at Budapest, where he is now the head of the State Conservatory of Music. Hubay at once confirmed the opinion of the Debreczin musicians and at Budapest she remained for four years studying with the master and very wisely not playing in public except at school concerts in all that time. The war came soon after she arrived at Budapest and in 1914 her father died.

"Nobody could have been kinder to us than Professor Hubay," said Mrs. Rubinstein, "who was like a father to Erna after my husband died. In all those war years, when everyone was so pinched, he constantly took care that we did not suffer for lack of food or fuel, no matter how hard it was to obtain them." As soon as the war was over she gave concerts in Budapest and Vienna, and at her very first appearance was recognized as of most unusual talent. Then she began to branch out into the world. She played in Czechoslovakia and played in Germany, but missed her first long tour in the latter country because just before she was leaving Budapest to go to Berlin she fell out of a swing and hit what is politely known as the end of her spine a

tremendous whack on the hard ground, which laid her up for more than two weeks.

THE KIND NIKISCH.

It was on the way to Berlin later that the little girl made the acquaintance of the late Arthur Nikisch. They had to pass through Leipzig and as they drew into the station Mrs. Rubinstein said to Erna, "Do you know who lives here?"

"No," said Erna, "who is it?"

"Arthur Nikisch," answered her mother.

"Oh," said Erna, "let's get out, I want to play for him!"

As they had to wait for half an hour anyway, Mrs. Rubinstein, just to humor the little girl's wish, telephoned to Nikisch, who happened to be at home.

"Erna Rubinstein?" said the famous and great-hearted conductor—a Hungarian himself. "Yes, I've heard all about her from friends in Vienna. Come up at once and play for me, I am free just now."

So the baggage was hustled off the train, a hasty toilet made at a hotel and a cab taken for the Nikisch home.

"What would you like to play?" asked Dr. Nikisch.

Erna hesitated. "May I play a little of the first movement from the Brahms?" she asked. (Decidedly venture-

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some, that, for a thirteen-year-old girl!). Dr. Nikisch listened not only to the whole of the first movement, but called for the other two as well, and then had her play the Bach chaconne, and when it was all over he said: "Go on to Berlin, Erna, but don't you dare to play for anybody there until I come next week, and see that you meet the right people in the right way."

So that was the way Erna was introduced to Berlin.

Later she went to Holland, where Willem Mengelberg heard her and instead of engaging her for one appearance took her on at once for a tour of all the Dutch cities. Then he brought her over here, where her success was as instantaneous as it has been wherever she has appeared.

To end with she was asked some questions, one or two serious ones and one or two less serious.

"Do you like America?"

She smiled. "Do you need to ask?" she said. "I love it. How happy and comfortable we have been here after all the years of the war and even since then in Europe. There is nothing to compare with American comfort, even if one is very rich over there."

"What is your idea in playing?"

"I have only one idea, and that is to play the music of whatever composer it may be as nearly as possible the way I think he meant it to be played."

"And do your ideas as to that progress and develop?"

Erna has a brain at least fifteen years older than herself. "At least," she answered, "they change. I do not play compositions today the way I did last year or two or three years ago. I feel them differently—and I hope the change is progress and development."

"How do you like American cooking?"

"I am afraid I don't know much about it, for we have found a splendid Hungarian restaurant."

"And what do you like best to eat there?"

"Paprika-Huhn mit Knochel."

"What do you like best when you are at home and mother can cook for you?"

"Gefülltes Kraut."

Such being the case, there are a number of young violinists who might benefit considerably by a diet of Paprika-Huhn and Gefülltes Kraut—to judge from the results they seem to have attained in Erna's case. H. O. O.

Isabel Leonard's Activities

Isabel Leonard, voice specialist, whose studio in Carnegie Hall numbers many promising singers, has been going regularly to Ottawa, Canada, every fortnight during the entire season where she likewise has a big following.

Orange Hall, where Miss Leonard's Ottawa studio is situated, has been the scene of many delightful triumphs for her talented Canadian pupils. One of her gifted pupils, Peggy McLean, coloratura soprano, was assigned the leading role in "Princess of Kensington" (a light opera), by Edward German, given at the Russell Theater in Ottawa, March 9, 10 and 11. Although having studied only a short time with Miss Leonard, Miss McLean's voice already shows the ease and purity of production characteristic of Miss Leonard's output.

Another Canadian pupil emanating from the Leonard studio is Marion Waldron, an exceptionally promising lyric soprano, who recently sang at the smart Morning Music Club at the Chateau Laurier, where her success was so pronounced that she was at once engaged as soloist for a concert to be given at an early date at Government House before Lord and Lady Byng.

In New York, Miss Leonard's studio is the scene of constant activity. She plans a series of informal Sunday afternoon musicales to be given by her pupils in her Carnegie Hall studio, and at the close of the season will give a concert by her artist pupils in one of the larger halls in the metropolis. Among her artist pupils who are scheduled to appear at the closing concert are: Laurette Howard, mezzo contralto; Mme. Waldron, dramatic soprano; Carrie Weber, soprano; Anna Gagel, contralto, and Augusta Cooper, contralto.

Klibansky Pupils in Demand

Pupils of Sergei Klibansky are much in demand as is shown by the list of new engagements just announced. Miriam Steelman will give concerts in the following towns, starting April 6: Ramona, Burbank, Santa Paula, Santa Maria, Santa Cruz, Ronan and Ashland, Cal.; Reno, Nev.; Portland, Astoria and Arlington, Wash. She appeared successfully with the Bordentown Choral Society, February 24.

Lotta Madden and Alveda Lofgren have been engaged to sing at the Goldman Concerts at Columbia University, New York; Miss Lofgren has been engaged as soloist at the First Presbyterian Church, Morristown, N. J., and Grace Marcella Liddane will appear as soloist at the Newman Club, New York, March 24. Katherine Mortimer Smith will sing at the Waldorf-Astoria Hotel, March 18. Juliette Velly has been engaged to appear at the Theatre de la Jeunesse, New York, March 18, and for the "Washington Follies," as singing comedienne, March 25, Belmont Theater, New York. Emilie Henning gave a successful recital at Schenectady, N. Y., at the Second Reformed Church, and Elsie Duffield in Newark, N. J., March 7. Lottice Howell appeared at the Vanderbilt Theater, March 7, and is now on tour through Connecticut.

Mrs. Klibansky gave several pupils' recitals: March 3, at the East Side Y. M. C. A., 80th street; March 7, at the Y. M. C. A., Bronx; March 9, at Port Washington, N. Y., and March 11, at the Germania in Brooklyn, where the following pupils sang: Hilda Stroom, Sara Lee, Grace Marcella Liddane, Jane Cater, Hope Loder, Alveda Lofgren, Dorothy Hobbie, Dorothy Claasen, Katherine Mortimer Smith Rosella Guarda. Mary Ludington was the accompanist.

Macbeth Gives Two Recitals in Same Day

Austin, Minn., March 2, 1922.—Whenever Florence Macbeth visits her home State she is sure of a great welcome, although when the Art and Travel Club engaged her for an evening concert it hardly expected to find the demand for seats so heavy as to compel them to arrange for an additional recital in the afternoon, but that is what happened when the Minnesota girl appeared here and sang in the High School auditorium last Thursday. The hall was jammed to the doors on both occasions with an audience

which fully appreciated the delightful singing and charm of the soloist.

She rendered a very interesting program, which included gems from many nations and a number of songs by American composers, all in a manner which clearly illustrated why she has risen to such a high place in the field of American music. Both audiences called for encore after encore, and if she had not had to leave for a concert in Chicago, the writer thinks she might have been singing yet.

Assisting Miss Macbeth was George Roberts, her accompanist, and, although new to Austin audiences, he made a very deep impression. During both programs he had to acknowledge the plaudits of the audience when Miss Macbeth indicated that he was the composer of the song which they liked so much, "Pierrot." S. B.

Haywood Pupils Fill Engagements

Ethel Wright Fuson, mezzo contralto, and Thomas Fuson, tenor, accompanied by Fern Sherman, gave a program for the Masons in East Orange on February 16; on February 23 Mr. and Mrs. Fuson sang for the Republican Club at Jersey City. On March 5 the Blythwood Sanitarium at Greenwich, Conn., enjoyed several selections by Mrs. Fuson, and on Palm Sunday evening Mr. Fuson will give a program at the sanitarium. On February 26 Mrs. Frederick H. Haywood, soprano, gave a delightful group of French and English songs at the Vacation Center for Girls, which is under the direction of Anne Morgan. Robert Phillips, boy soprano, also sang for the Vacation Center. Katherine Murdoch, who is the soprano soloist for the Scotch Highlanders' Band in St. Petersburg, Fla., is meeting with much success in her new work.

On February 27 Mr. Haywood's lecture to his private students, who come together every Monday afternoon in a class, concerned "Voice Placement," including the fundamentals of diction, articulation, enunciation and pronunciation. His lecture on March 6 was an enlargement on the preceding one and a discussion of the main divisions of the vowel sounds.

Howell Having Busy Season

Dicie Howell, the young southern soprano who sang many recital, joint-recital and oratorio engagements in the Middle West, Eastern and Southern States, up to the mid-season of 1921-22, continues her busy season. On February 3 she appeared in recital at Greensboro Female College, Greensboro, N. C.; February 5 she gave a radio concert of Schubert songs in Newark; February 13 there was a recital in South Norwalk, Conn., and on February 20 an engagement in Hartford, Conn., at the Hartford Woman's Club. March 27 Miss Howell appeared in recital in Lock Haven, Pa. She is singing the soprano role in the Beethoven ninth sym-

phony with the Detroit Symphony Orchestra in Detroit March 29 and 30, Mr. Gabrilowitch conducting.

A second appearance at Columbia University has been booked for April 6, and Miss Howell will give a joint recital with Walter Greene in Pottsville, Pa., on April 18. She will again sing at the St. Joseph Festival, St. Joseph, Mo., on April 28. Many festival engagements have been booked for the soprano, among them appearances at her alma mater, Salem College, Winston-Salem, N. C.

Giordano Writes to Gigli

Beniamino Gigli, the Metropolitan Opera tenor, recently received the following letter from Umberto Giordano, the composer of "Andrea Chenier," in the title role of which Gigli made one of his greatest successes at the Metropolitan. Although he created the role here last season, he was welcomed in it again a few weeks ago with the same enthusiasm as greeted him a year ago. Maestro Giordano read of this in one of the Italian papers and immediately wrote to the tenor, dating his letter from Villa Fedora, Baveno, February 24, 1922:

My dear Gigli:

I am sending you my most cordial congratulations on our triumphant success. You could not have had any different results! How much I would like to hear you in this part, which must suit you so admirably! I am glad that I was fortunate enough to have had the opportunity of admiring you in another part, in which you moved me to tears—the beautiful part of Loris (in Giordano's "Fedora."—Editor). Dear Gigli, why do you not prepare to come to the Metropolitan next year in this part? I assure you that it would prove for you another great triumph, and for me it would be a great pleasure, for which I would be grateful to you.

With warm personal regards, and all good wishes, I am
Yours sincerely,
(Signed) UMBERTO GIORDANO.

Williams Appears in New Philadelphia

Irene Williams gave a concert in New Philadelphia, Ohio, on March 9. Among her selections were two groups of American songs, including "Joy," dedicated to Miss Williams by Moore.



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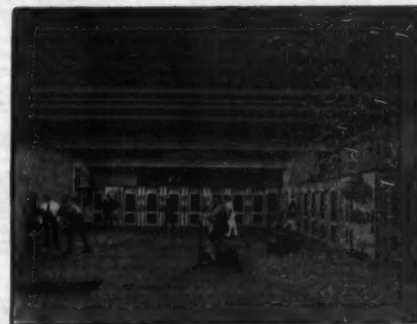
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NEW YORK CONCERTS

(Continued from page 38)

taste that she cannot fail to develop into an artist of the very first rank. Technically she is that already. Joseph Bonime accompanied her excellently. There was a large and decidedly enthusiastic audience that demanded many extra numbers.

MARCH 26**New York Philharmonic Orchestra: Myra Hess, Soloist**

There were only three items on the Sunday afternoon program of the Philharmonic at Carnegie Hall, March 26. The first was a jolly overture, "Le Baruffe Chiozze," by Sinigaglia, a frankly melodious, bright and jolly bit of music, which, first heard here eleven years ago and seldom played since, was given in just the right spirit by Mr. Mengelberg and his men.

Next came Myra Hess, pianist, for her first orchestral appearance here, playing the Schumann concerto and confirming the excellent impression which she made at her opening recital. Miss Hess gave the concerto with sympathetic understanding for the romantic quality of the music and strong feeling for the rhythmic structure, especially the varied rhythms of the last movement. She made an instantaneous hit with the audience. The applause called upon her to bow repeatedly after the first movement, and at the end there was a long continued demonstration which brought her back again and again. After the intermission Mr. Mengelberg conducted the Tchaikowsky "Pathetic" symphony and, to use a trite phrase but one perfectly justified in this case, exhausted every possibility offered by the score. Familiar as the work is, there is a genuine thrill to be gotten out of it when Mengelberg leads. His directing is a genuine masterpiece of the conductorial art.

Dame Clara Butt

Clara Butt, who is now Dame Clara, having had the exceptional title bestowed upon her by the King of England for her efforts during the war, appeared at the Hippodrome, Sunday evening, March 26, her first visit to New York for a good many years. She still has the same voice of remarkable power and range, with the same most unusual deep register. Her numbers included two Beethoven airs, "In questa tomba" and "Creation's Hymn;" Gluck's "Objet de mon amour," from "Orfeo;" Haydn's "Spirit Song," and three English songs, including "A Fairy Went a-Market-ing," besides, of course, numerous encores. She was assisted, as she has been for many years, by her husband, Kennerley Rumford, baritone, who sang two groups of songs with excellent taste. The instrumentalist was Melsa, the violinist, a capable artist who played two groups. The accompanist for all was Grace Torrens. There was an audience of good size present, hearty and indiscriminate in its applause, which was bestowed upon every one, but especially upon the regal appearing of Dame Clara.

Park Community Symphony Orchestra

The second of the series of free public concerts by the Park Community Symphony Orchestra, Jacques L. Gottlieb conductor, was given on Sunday evening, March 26, in the auditorium of the Young Men's Hebrew Association, Lexington avenue and Ninety-second street.

The orchestra numbers were Mozart's symphony in G minor, "L'Arlesienne," suite by Bizet, and overture to "Der Freischütz" by Weber. The work of the orchestra under Mr. Gottlieb revealed careful training.

Elda Laska, contralto, was the assisting artist, singing an aria from "Le Prophète," Meyerbeer, and a group of three songs.

These concerts, under the joint auspices of the Park Community Council and the American Orchestral Society Inc., in cooperation with neighborhood organizations, have attracted large audiences. The next concert will be given on April 29 at the East Side Y. M. C. A. on Eighty-sixth street. On this occasion Mr. Gottlieb will present a program of interesting orchestral selections, with Edythe Gibson, soprano, as the assisting artist.

New York Symphony Orchestra: Josef Lhevinne, Soloist

The last regular subscription concert of the season by the Symphony Society of New York, Walter Damrosch conductor, was held in Aeolian Hall on Sunday afternoon, March 26. The orchestral numbers selected by Mr. Damrosch comprised Schubert's "Unfinished" symphony (in B minor); fantasia on a theme by Thomas Tallis, for double string orchestra, by Vaughan Williams; D'Indy's symphonic variations, "Istar," and "Roses from the South," by Johann Strauss.

Josef Lhevinne was the soloist, playing Beethoven's piano concerto No. 1 in C. Mr. Lhevinne, who was in excellent form, stirred his audience. His finished and musicianly performance gained for him fresh laurels and will be long and pleasantly remembered by all who heard him on this occasion.

George Reimherr

On Sunday evening, March 26, at the National Theater, which was well crowded, George Reimherr, tenor, and Lawrence Schaffner, pianist, gave a joint recital that won appreciation. Mr. Reimherr opened with the recitative and romance from "Reginella," Braga; "Ad una Stella," Verdi, and "Thanks to My Brethren" and "How Vain is Man," Handel. This group was much applauded, but the singer did his best singing in a group of Russian songs in English (his diction is flawless!) and later in a German group, which included two manuscript songs written in 1882 by Richard Strauss and heard for the first time in America. They are entitled "Die Lilien Glnh in Duften" and "Wiegenlied" ("Die Aehren nur noch Nicken") and are extremely beautiful songs, particularly the latter. Mr. Reimherr sang them in his inimitable style and with a rich, tonal quality. In fact, all the German songs were well done. The audience greeted the singer very cordially and he was obliged to give several encores. Mr. Reimherr's recitals here in the past have attracted comment and this one was no exception.

Mr. Schaffner also made a fine impression in his solos, which consisted of Handel-Brahms variations and fugue,

and shorter pieces by Sinding, Scriabin and Debussy. "The Goldfish" and "Danse" by the latter were especially enjoyed. Two encores followed. Mr. Schaffner possesses good technique, an even, pleasing tone and his interpretations are intelligent and colorful. As an accompanist, he was equally successful.

Society of the Friends of Music: Harold Bauer, Soloist

Trained by Stephen Townsend, the chorus which took part in Brahms' "Song of Fate" at the Town Hall concert did splendid work, singing with accuracy of pitch and technique, taste and continence in tonal shadings, and the deep devotional spirit required by the nature of the text and the music. Conductor Bodanzky and his orchestra were in full cooperation with the chorus and made their own part of the rendering a dignified and very effective artistic proceeding. The Brahms measures carried a lofty message in themselves and affected the hearers profoundly.

Worthy to rank with the great choral work were Mozart's C major symphony (Koechel No. 338) and Bach's concerto in A minor, No. 8, for flute, violin, and piano. The symphony had an earnest, finished, and inspiring reading.

In the concerto, Harold Bauer was at the piano, Gino Vastrucci played the violin, and Nicolas Laucella handled the flute. It was a delightful performance, admirably grounded as to general musical agreement and finely worked out in atmosphere and execution. The auditors rewarded the artists with prolonged applause.

Doris Freemorgan

It was a large and enthusiastic audience which attended the recital given by Doris Freemorgan at the Princess Theater on the afternoon of Sunday, March 26. The young soprano is an artist pupil of Mme. Niessen-Stone, and showed evidences of careful training on the part of her mentor. Miss Freemorgan possesses an excellent stage presence, her diction is clear, and she uses her voice intelligently. She did the Bird Song from "Pagliacci" particularly well, and also two numbers by Rhea Silberta, "Yom Kippur" (sung in Yiddish with the proper spirit) and "The Theft." Francis Moore furnished thoroughly musically accompaniments to the program, which was as follows:

Rose, Softly Blooming.....Spohr
Love Has Eyes.....Bishop
Non so piu, from Opera Nozze di Figaro.....Mozart
Gretchen am Spinnrad.....Schubert
Das Veilchen.....Mozart
Floods of Spring (Sung in Russian).....Rachmaninoff
Yom Kippur (Sung in Yiddish).....Silberta
Bird Song, from Opera Pagliacci.....Leoncavallo
Un Doux Lien.....Delbruck
Petites Roses.....Czech
Nymphs et Sylvains.....Bemberg
Dawn.....Curran
The Theft.....Silberta
Little Rose of May.....Clerk
Hayfields and Butterflies.....Del Riego

W. L. Coghill En Route to Europe

On March 18, W. L. Coghill, general manager of the John Church Company, sailed for London. He expects to return about June 1.

In addition to the various European interests of the John Church Company, among Mr. Coghill's plans is a visit to the leading musical conservatories, teachers and artists, in an effort to create more interest in American compositions, regardless of publisher. Mr. Coghill feels very optimistic about American music in England. Within the past years the sale of this music, especially for the piano, has greatly increased, and the results of the first months of this year indicate that the greatest number of compositions so far published and created in America will be used in the foreign countries.

The John Church Company has a branch office in London. Mr. Coghill expects to have some interesting side lights and facts regarding the condition prevailing in Europe, which he promised to give to the readers of the MUSICAL COURIER in a very short time.

Callender Estate Taxed

Mary Rhinelander Callender, the well known musician and patron of music, head of the Callender School, who died on December 6, 1919, left an estate of \$829,902.76 which has just been assessed \$40,226 for inheritance tax. One of her bequests was \$50,000 to the New York Symphony Society.

Cecil Arden Re-engaged for Metropolitan

Cecil Arden has been re-engaged by the Metropolitan Opera Company. Miss Arden has been exceedingly busy this season in her concert work. The following are some future dates: April 1, Brooklyn, N. Y.; April 7, Bridgeport, Conn.; April 9, Jersey City, N. J.; April 20, Morristown, N. J.; April 27, East Orange, N. J., and May 5, Spartanburg Festival.

Rose Florence to Sing at Greek Theater

The scheduled date for Rose Florence's appearance at the Greek Theater, Berkeley, Cal., is April 30, when she will have the assistance of Uda Waldrop at the piano. Mme. Florence recently gave a very successful recital at Aeolian Hall, New York, and she will be heard in a similar recital here on November 21 next.

Hadley's "Resurgam" to Be Heard at Cincinnati Festival

The directors of the Cincinnati May Festival Association make the announcement that Henry Hadley's new choral work, "Resurgam," has been accepted for performance at the Golden Jubilee May Festival, which will be held in Cincinnati during the first week in May, 1923.

Farrar First North Shore Soloist

Chicago, March 28, 1922 (By Telegram).—Geraldine Farrar will be the soloist on Wednesday evening, May 24, at the opening concert of the famous annual North Shore Music Festival, at Evanston, Ill. (Signed) R. D.

UNUSUAL PROGRAM OFFERED AT N. Y. STATE FEDERATION MEETING

Judge Guy Explains Work of Organization—George H. Gartlan Makes Interesting Address—Delightful Musical Program

At the New York State Federation meeting on Monday, March 20, in the Hotel Pennsylvania, there were about 150 or 200 people present, and the musical part was preceded by a short introductory address made by Judge Charles Guy, explaining the work of the Federation, what it had done and what it was trying to do. He made a special plea for more active interest and co-operation by musicians and music lovers, with a view to making the work of the Federation more vital.

The music part of the program was really excellent. The Columbia Glee Club sang five numbers, two songs of which were sung a few weeks ago in the intercollegiate contest. Its work was excellent—far better than one would have believed—and the audience demonstrated its full approval by a demand for several encores. Harry Anderton is an admirable pianist, and played his numbers delightfully, while Max Weinstein, who, by the way, is one of the teachers of music in the public school system, has a remarkable baritone voice.

George Gartlan's talk on "Civic Music" was along the following lines: "Civic music might mean music supported by municipal contribution or a continuance of the policy which we have been following in the past, namely, the support of opera companies, symphony orchestras, etc., by private contribution. However, the fact remains that it should not be compulsory for a municipality to do something for the public unless the public were willing to do something for itself." Mr. Gartlan then cited specific illustrations as follows: "In the Borough of Brooklyn the Philharmonic Society of New York gave its annual series of concerts at

the Academy of Music to crowded houses. The People's Institute of Brooklyn, hoping to do something for the public, arranged with the Philharmonic Orchestra for a series of four recitals in the auditorium of Commercial High School, with the same orchestra and the same conductor, but at greatly reduced prices. The concerts in the Academy of Music were crowded to capacity. Those in the auditorium of Commercial High School played to fifty per cent. capacity. A few years ago the Kneisel String Quartet played to crowded houses in the Academy of Music; in the auditorium of Commercial High School the same quartet played to almost empty houses, because the price of admission was ten cents as against \$1.50 in the Academy." Mr. Gartlan explained the situation by the fact that the people did not desire to be patronized; that most people would rather be considered among the elite than among those for whom special patronage was granted. He further drew a parallel, explaining that the Metropolitan Opera Company was a success because the management paid to singers the highest possible prices, and as a result of this there were thousands of people in the city who were willing to pay the highest prices for opera in order to hear the highest priced singers. Mr. Gartlan also explained that the public schools of America must assume the burden of orientating properly the minds of children to a real appreciation of what music meant in their homes and in society, paying tribute to the fine work which the church has been doing to encourage and develop the devotional element in music. Mr. Gartlan's remarks seemed to meet with the enthusiastic approval of all present. J.

CHICAGO

(Continued from page 41)

panist by the number of engagements he has for early spring. On March 8 he accompanied Merle Alcock, noted singer, at Clinton, Iowa; he also accompanied her at Freemont, Ohio, on March 21, and will again at St. Louis on April 14. He appeared with Spencer, baritone, at the Fine Arts Building, on March 23, and will play with Miss Boslough, soprano and master student, at the Bush Conservatory at Aurora on March 29, and with Miss Orne, soprano, at the Fine Arts Building on March 30. In addition, he is to appear in recital at the Apollo Club at Hinsdale on March 26.

Wednesday evening, March 22, the master students of Bush Conservatory furnished the program for the radio-phonograph. The young artists, through a very well-arranged program, gave enjoyment to the usual half a million radio "fans" throughout the country.

Joseph Blomgren, baritone and pupil of William Nordin at Bush Conservatory, sang at a banquet of the Vasa Order at Verdandi Hall on North Clark street, March 14.

Clay Hart, talented tenor of the Master School of Bush Conservatory, has substituted the past three Sunday evenings for Arthur Kraft at the First Presbyterian Church at Oak Park, under the direction of Edgar A. Nelson. Mr. Hart sings regularly every Sunday morning at the Second Presbyterian Church of Evanston. He is also scheduled to leave for Oklahoma City to sing at the automobile show there on March 24.

Bert Summers, director of the music department at the college at Berrien Springs (Mich.) and student of the Master School at Bush Conservatory, has received the appointment of municipal organist at San Francisco to play in the fine auditorium there.

P. Wallon, at the University Club, recently sang some songs composed by Robert Yale Smith, of the faculty of Bush Conservatory. Gladys Swarthout, soprano, appeared in recital at the Country Club of Evanston, singing a group of songs by Robert Yale Smith, with Mr. Smith accompanying at the piano.

Robert Yale Smith, member of the faculty of Bush Conservatory, has arranged for a series of accompaniment engagements with Arthur Middleton, noted baritone, the dates being as follows: Cedar Falls, Ia., on March 23; Des Moines, March 24, and Minneapolis, on March 28. In addition to his pianistic achievements Mr. Smith has gained some fame as a composer. Among others, Paul Mallory, tenor, has been using a group of Mr. Smith's songs on all of his programs with success.

A very enjoyable junior student program was given at Bush Conservatory on the afternoon of March 25. These weekly affairs are very well attended and serve as excellent training to all students.

Melita Krieg, pianist, and Maude Boslough, soprano, both artist students of the Master School of Bush Conservatory, will appear in recital at Aurora (Ill.) on March 29. Miss Krieg has gained favor through her delightful playing at Lyon & Healy's recital hall every afternoon at 1:30 during the past week.

HEIFETZ PLAYS ELGAR CONCERTO AS ORCHESTRA SOLOIST.

Playing the dull, sparkless Elgar violin concerto, Jascha Heifetz appeared as this week's soloist with the Chicago Symphony Orchestra, putting into it his supreme mastery, but even this was not sufficient to shed lustre on Elgar's concerto, which left the listeners unmoved. This in no way, however, reflects on Heifetz, whose playing was of the usual Heifetz magnificence. If the Elgar concerto is dull and uninteresting, the Rachmaninoff second symphony, which preceded it, fairly glows with brilliance, rich color and joyful melody, and more than offset the tedious moments of the former. This, as well as the "Faust" overture of Wagner, was splendidly rendered by Conductor Stock and his orchestra, who came in for a large share of the public's plaudits.

GORDON CAMPBELL CONSTANTLY IN DEMAND.

Gordon Campbell, Chicago's distinguished coach-accompanist, who has again this season had many important appearances with famous artists, served as accompanist for Carolina Lazzari, contralto, at Terre Haute (Ind.), on March 23. Mr. Campbell will appear with Kochanski, Polish violinist, on April 2, at Cohan's Grand, and on April 16 at the auditorium will again be at the piano for Titta Ruffo.

will have the assistance of Viola Lessier, contralto; Margarita Selinsky, violin; Sergie Radamsky, tenor; Vladimir Dubinsky and the Russian String Quartet. The works to be presented are all in manuscript and will be performed for the first time. They comprise quartet in B flat major, ten songs, three solos for cello and a group of three folk songs for string quartet and piano.

Ney Appears Under Various Conductors

Elly Ney has the unusual record of appearing with the same orchestra under four different conductors in the same season. With the Philharmonic Orchestra Mme. Ney has played twice under Josef Stransky, twice under Willem Van Hoogstraten, and once under Richard Strauss. On April 8 Mme. Ney will appear as soloist with the orchestra under the direction of Willem Mengelberg.

Kerns Scores with Albany Mendelssohn Club

On February 23 Grace Kerns sang with the Mendelssohn Club, of Albany, making the fifth time that she has appeared as soloist with that organization. In reviewing Miss Kerns' part in the concert the Knickerbocker Press stated that "she has a legato as smooth as silk, fluent in delivery, and, best of all, luscious quality throughout her scale." On March 14 Miss Kerns was scheduled to appear in recital in Palmerton, Pa.

Zuleika Grotto Lodge Engages Mayer Artists

For the past two seasons the music committee of Zuleika Grotto Lodge in Buffalo has engaged artists from Daniel Mayer for its annual concert. So pleased were the members with the artists supplied that they have again come to Mr. Mayer for the next concert, on April 7, in Elmwood Music Hall, when the program will be given by Vera Curtis, soprano; Helen Jeffrey, violinist, and Juan Reyes, pianist.

Gerhardt Again Attracts Notable Audience

Elena Gerhardt has attracted more singers to her concerts than almost any other artist who has been heard in New York the past season. Her final appearance on February 26 was no exception to this rule, and among those who heard her then were Geraldine Farrar, Margaret Wilson, Corinne Rider-Kelsey, Alma Gluck and many others.

Fourteenth Warren Ballad Concert

Olga Warren, coloratura soprano; Alice Louise Mertens, contralto; Colin O'More, tenor; Jerome Swinford, baritone, and Francis Moore, at the piano, will be the artists for the next Warren Ballad Concert at the Selwyn Theater, Sunday evening, April 9. The program will include "In a Persian Garden," by Liza Lehmann.

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MU PHI EPSILON MUSICAL SOCIETY.

An inter-chapter program presented by members of the Iota Alpha (of the Chicago Musical College), the Sigma (of the Northwestern University) and the Mu Alpha (of the Columbia School of Music) chapters of the Mu Phi Epsilon Honorary Musical Sorority was given at Fisk Hall, Northwestern University, March 24.

JEANNETTE COX.

New Bookings for Arthur Middleton

The latest engagements to be booked for Arthur Middleton are recitals at De Pauw University, Greencastle, Ind., March 30, and Butler, Pa., April 3. Next month, April, among other appearances, the baritone will sing at the St. Joseph, Mo., Music Festival. Mr. Middleton continues touring in the West, having already filled an unusually large number of engagements. He was the stellar performer recently at the Post Intelligencer's radiophone concerts in Seattle, Wash.

Levenson Manuscript Compositions to Be Heard

A program exclusively of compositions by Boris Levenson, Russian composer, will be presented at a concert in Aeolian Hall on Monday evening, April 3. Mr. Levenson

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liancy. Its mechanism is
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(Signed) Giorgio Polacco.

Ferguson with the St. Louis Symphony

Bernard Ferguson, baritone, who is to sing five dates with the St. Louis Symphony Orchestra during the latter part of April in Decatur, Urbana and Bloomington, Ill., will sing "The New Earth," Henry Hadley; "A Tale of Old Japan," "Hiawatha's Wedding Feast" and "Hiawatha's Departure," Coleridge Taylor. These five appearances with the St. Louis Symphony come as a tribute to Mr. Ferguson's recent success with the Jessie L. Gaynor Choral Club of St. Louis. Rudolf Ganz, conductor of the St. Louis Symphony, together with Arthur J. Gaines, its business manager, attended the concert given by the club and after hearing the program of Mr. Ferguson immediately communicated with his representative, Henrietta Spader, and contracted for his appearance with the Symphony.

Leo C. Miller, conductor of the Jessie L. Gaynor Choral Club, in a letter to Mr. Ferguson, sums up his St. Louis success with:

You had unusual success with the audience and also the chorus, and I assure you as soloist. Your magnetic stage presence, thorough, artistic and very beautiful singing, and the splendid choice of songs, all combined to make your appearance as soloist with the Jessie L. Gaynor Choral Club a real music event of the St. Louis Season 1921-22.

Women's Orchestra Plays for Operetta

An audience which filled the ballroom of the Bellevue-Stratford to its utmost capacity listened to Fay Foster's "The Land of Chance" when it was given recently under the auspices of the Philadelphia Music Club. The cast was a large one, drawn from the membership of the club. Mrs. Edwin Alfred Watrous was stage director and Caroline Littlefield presented an excellent ballet of young girls and children in some difficult dancing.

The Women's Orchestra of Philadelphia aroused unusual interest for the fine results it accomplished under the direction of J. W. F. Leman. There are about fifty members in this organization and Mr. Leman is to be congratulated upon the rapid progress it has made under his guidance. The orchestra played Mendelssohn's "Fingal's Cave" overture as an introduction to the operetta.

Activities of Ruth Lloyd Kinney

During the week of February 6 Ruth Lloyd Kinney sang at the Colonial Theater in Germantown, Pa., and delighted large audiences. The following week she appeared at the new Sixty-ninth Street Theater. On Washington's Birthday Miss Kinney gave a program at the Italian Club, at which time Ambassador Ricci of Washington and Mayor Moore of Philadelphia were among the guests. A few of the contralto's January dates were as follows: 15, soloist at a musicale given by Mrs. Frank G. Rice in honor of Yvonne Hoeverler of operatic fame in Paris; 17, Matinee Musical Club in the afternoon and at the Fortnightly Club in the evening, when Henry Gordon Thunder was her accompanist.

Nevin and Milligan at Parnassus Club

Olive Nevin and Harold Milligan gave their recital "Three Centuries of American Song" at the Parnassus Club, New York, on March 6. On this occasion Miss Nevin wore for the first time the new costumes designed for her by John Rae, the well known illustrator, who is a recognized authority on early American dress. Another highly interested spectator was Mrs. Ethelbert Nevin, the widow of the composer, a group of whose songs are a feature of the Nevin-Milligan program.

On March 8, Miss Nevin and Mr. Milligan repeated the program for the members of the Dutchess County Musical Association in Vassar Hall, Poughkeepsie, when they were heard by an audience which overflowed the hall.

Harold Land's Engagements

Harold Land, baritone, was heard with T. Tertius Noble in recital at St. Thomas' Church, March 26, when he sang selections by Handel, Mendelssohn, Sterndale Bennett, George W. Chadwick and Tertius Noble. On the afternoon of April 9, he will sing the part of Jesus in Moore's "Darkest Hour" in St. Thomas' Church. For several consecutive years Mr. Land has been requested by the composer to sing Macfarlane's "Message from the Cross" at "Old St. Paul's," and this year is no exception; he will sing the part Tuesday noon, April 9, in that edifice.

Cadman Songs Sung in Bowery

At St. Mark's-in-the-Bowwerie, Cadman's Indian songs, have been used twice within the month by Constance Eberhart. During the singing hour in the Folk Music Series, she used "Far Off I Hear a Lover's Flute," "Spring Song of the Robin Woman" and "Her Shadow." The same songs were repeated by request of Dr. Guthrie when Amy Lowell read her Indian poem "Many Swans" at the afternoon service two weeks later. At a concert at Prince Bay, S. I., March 10, Miss Eberhart used Cadman's "Nausicaa's Song," "Groves of Shiraz" and his new "Streams of Fate."

St. Denis and Shawn Have Many New Dates

W. A. Fritschy, the Kansas City manager, who runs courses in other cities as well, has booked Ruth St. Denis, Ted Shawn and the Denishawn Dancers for three performances in Kansas City, Mo.; Salina, Kans., and Concordia, Kan., on November 14, 15 and 16 next. Other new engagements secured for this attraction by Daniel Mayer include Wichita, Kans.; Joplin, Mo.; Tulsa, Muskogee, Oklahoma City, and Ponca City, Okla.; Louisville, Ky.; St. Louis, Mo., and Indianapolis, Ind.

Samoiloff Pupils in Opera

Lazar S. Samoiloff, New York voice teacher, has received letters from two of his artist pupils who are now in Europe, namely, Jean Barondessa, who is in Italy, where she is to sing soon, and Sonya Yergin, who, under the direction of Waghalter, will sing in "Boheme," "Butterfly," "Carmen" and other operas in Berlin.

Many Spring Concerts for Laros

Earle Laros, the pianist, has a very busy spring calendar arranged for him. Beginning March 14 he was to play every night for the remainder of the week. Starting with a

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Contest ends April 15. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City. William Burnett Tuthill, 185 Madison avenue, New York.

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1, 1922. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

New York School of Music and Arts—Rafle Leech Sterner offers scholarship to voice student and Frederick Riesberg offers scholarship to piano student. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of free prizes and scholarships awarded to students whose talent is backed up by intelligence, ability, hard work and character. The Faculty Scholarship is annually awarded to that graduate from the regular courses who has proved himself to be the best student during the year. Dr. Frank Damrosch, director, 120 Claremont avenue, New York.

recital in his home city, at Easton, Pa., appearances followed at Lafayette College, Susquehanna University and Selinsgrove, Pa., after which there will be recitals in the western part of the State. Mr. Laros is playing a group of characteristic National dances, including the "Crapshooters" by Eastwood Lane, Sowerby's "Irish Washerwoman," and Carpenter's "American Tango."

Another Sibyl Sammis MacDermid Intimate Recital

The sixth in the series of intimate recitals which Sibyl Sammis-MacDermid is giving in her Riverside Drive studio, took place on March 26.

Mrs. MacDermid contributed a group of her husband's songs to a program in Carnegie Hall, March 7, and appeared in a musicale at the Vanderbilt Hotel on March 12. March 31 she will be soloist in a Beethoven program, under the direction of Clarence Dickinson, at the Fifth Avenue Brick Presbyterian Church.

Woodside Sings at Haywood Musicales

At the musicale given on February 5 by Mr. and Mrs. Frederick H. Haywood at their home, 65 West Seventy-first street, J. Uly Woodside, baritone, sang a very interesting and effective program, including compositions by Strauss, Wolf, Brahms, Massenet, Lully, Hahn, Fauré, Pessard, Elgar, Foster, Coleridge-Taylor and Margeson. Mr. Woodside is a true artist in every respect and his rendition of these songs showed unusual skill and interpretative ability. He has been trained by Mr. Haywood and has served as his assistant for the past two seasons.

Artists Booked for Pittsburgh

Edith Taylor Thomson, the manager of Pittsburgh, Pa., has arranged a course for next season of four Thursday concerts which will be known as the Pittsburgh Concerts. The attractions booked are as follows: November 2, Titta Ruffo; November 23, Erika Morini; December 14, Queena Mario and Vincent Ballaster; January 25, Harold Bauer and Pablo Casals. John McCormack is one of the artists this manager will present in a separate recital next season.

Lionel Storr Heard in New England

Lionel Storr appeared as one of the soloists at the first Warren Ballard concert at the Selwyn Theater on Sunday evening, January 22. He also was engaged to sing in several New England towns during February.

MUSIC ON PACIFIC SLOPE

LOS ANGELES APPRECIATES
SOPHIE BRASLAU'S SINGING

Estelle Heartt Dreyfuss Has Capacity Audience for Her Annual Concert—Catherine Shank Soloist at Popular Concert—John Smallman Presents Light Opera

Los Angeles, Cal., March 11, 1922.—Two of our local artists have just won fresh laurels. Catherine Shank, one of the best known sopranos here, with a lyric voice of great beauty, was the soloist at the last popular concert, and Estelle Heartt Dreyfuss, well known contralto, gave a successful concert, assisted by Emil Ferrin, violinist. Mrs. Shank was heard at her best in the Mozart aria from the "Marriage of Figaro," which showed her artistic work to advantage. The waltz song from "Romeo and Juliet" was an opportunity for the display of a bird-like quality, which has been one of the characteristics of a voice long recognized as one of the loveliest sopranos in the south. Estelle Heartt Dreyfuss is always original in her program numbers and this one was no exception. The most interesting songs were in the first and last groups. German songs do not give Mrs. Dreyfuss an opportunity for the expression of a decided dramatic ability, as do the Spanish and Russian folk lore, and for that reason, the old Irish songs, the Spanish group and the one Russian song were much more enjoyable.

The program of the tenth symphony concert by the Philharmonic Orchestra was delightful. Schubert's "Unfinished" symphony, a Debussy number given here for the first time, and a repetition of the colorful Sowerby "Comes Autumn Time," all were beautifully played. Sophie Braslau, the contralto, sang superbly, and was tumultuously recalled. The orchestra gave a fine accompaniment to the charming soloist, and the entire program received delighted applause. Miss Braslau sang the aria from "Rienzi," "Gerechter Gott," and Mahler's "Bas Irdische Leben," Moussorgsky's "The Classicist" and "Pain."

The popular baritone and director of the Los Angeles Oratorio Society, John Smallman, is taking a new departure in presenting light opera in the intervals between his oratorio concerts.

Frieda Peycke, composer and singer of musical readings, has a full schedule this month. On March 4 she gave a program at Beverly Hills Hotel and March 10 before the Pomand Ebell Club. March 13 she will appear at Redlands for the Contemporary Club and four days later for the Glendale Music Club. At the second of a series of morning musicales on March 8 a pupil, Susan Frances White, was presented in musical readings, composed by Miss Peycke, with the composer at the piano.

The death of Oscar Prybil, business manager of the

Pacific Coast Musician, and father-in-law of the editor, Frank Colby, was a shock to the musical fraternity. Mr. Prybil had been in poor health for some time, but his fine energy and buoyant spirits kept him cheery and busy, and his sudden passing found his family and friends unprepared. Sincere in his friendships and interested in all that pertained to the advancement of the musical profession, the gallant and genial gentleman will be greatly missed.

An enthusiastic audience was thrilled by the Grauman Symphony Orchestra concert on Sunday morning, when, under the skillful direction of Mischa Guterson, Beethoven's "Eroica" symphony and "Egmont" overture were presented.

The series of concerts just completed by the celebrated Foellners have been very successful. Nineteen composers' works were presented, many of them for the first time in Los Angeles. The Foellners left for the East, where they will give forty-six concerts, the first one in Roanoke, Virginia.

With all of his customary charm, the noted baritone, Cecil Fanning, caused a furore when he appeared in concert recently.

J. W.

Activities in Portland

Portland, Ore., March 11, 1922.—Vasa Prihoda, Bohemian violinist, appeared as soloist with the Portland Symphony Orchestra on March 8, featuring Tchaikowsky's D major concerto. The distinguished violinist played superbly and was ably supported by the orchestra. He received a real ovation. Mozart's C major symphony was so well played that Conductor Carl Denton had to bow his acknowledgments many times. Sinigaglia's overture, "Le Baruffe Chiozzotti," closed the program. As usual, there was a large audience.

The Orpheus Male Chorus gave a fine exhibition of a cappella singing in the White Temple, March 8. William Mansell Wilder conducted excellently, obtaining beautiful effects in "Here in the Twilight Glow," Bishop; also in Dudley Buck's "Good Night." Emilia McConnan, soprano, assisted. She achieved her greatest success in the Micaela aria from "Carmen." The large audience demanded a number of extra solos. Edgar E. Coursen was her accompanist.

Opening a series of chamber music concerts, Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist, were heard on March 6 in the ballroom of the Multnomah Hotel. They played with fine tonal balance the Brahms trio in C, op. 87, and the Tchaikowsky trio in A minor, op. 50. There was a large and cordial audience. This artistic concert was managed by Mae Norton O'Farrell.

Henriette Michaelson delighted an audience of children at the Museum of Art on February 25, when she appeared in a piano recital under the management of Marie Lee.

Alberto Salvi, harpist, scored a genuine success at the Public Auditorium, March 10. He displayed his virtuosity in works by Zabel, Grieg-Salvi, Chopin, Poenitz, Posse, Tournier and Debussy. Portland has never enjoyed a more artistic harp recital. Mr. Salvi is touring the northwest

under the direction of the Elwyn Concert Bureau of Portland.

John J. Landsbury, dean of the school of music of the University of Oregon, is giving a series of illustrated lectures on the programs of the Portland Symphony Orchestra.

J. R. O.

Prihoda's Pacific Coast Debut

Vasa Prihoda, violinist, who is giving sixty concerts in the United States and Canada this season, recently made his debut in the Pacific Coast cities, appearing under the local auspices of L. E. Behymer in Los Angeles, Selby Oppenheimer in San Francisco, and Lois Steers in Portland, Ore. On March 8 he appeared as soloist with the Portland Symphony Orchestra, playing the Tchaikowsky concerto. According to newspaper criticisms received by Fortune Gallo, Prihoda's New York manager, the violinist created a veritable sensation in the far west. One critic in Los Angeles characterized him as "The Chopin of the Violin."

Prihoda and his accompanist, Otto Eisen, coming East after playing at the University of Montana in Missoula, on March 15, will give recitals in Wichita, Kan.; Urbana, Ill.; Chicago; Ithaca, N. Y. (his second recital there this season); Lebanon, Pa.; Williamsport, Pa.; Monticello, N. Y.; Walton, N. Y., and Cooperstown, N. Y. Then he returns to Europe for the first vacation he will have had in three years.

Spokane Acclaims Godowsky

Spokane, Wash., March 7, 1922.—Leopold Godowsky appeared in a piano recital March 6, at the Auditorium Theater, and was greeted with enthusiasm. He played Brahms and Chopin exquisitely and the first group, which started with Beethoven's thirty-two variations was irreproachably done. He was remarkable in Brahms' rhapsody in E flat. The second group was wholly devoted to Chopin, with brilliant execution where needed. The B minor sonata was given with a delicate and profound absorption, and his audience followed him with keen attention. After four recalls Mr. Godowsky was persuaded to play a Chopin encore. His third group was principally concerned with the modernists, Scriabin, Ravel and Debussy, played in masterly fashion.

D. B. K.

Cherniavsky Brothers Delight Middle West

The Cherniavsky brothers (piano, cello and violin) have just finished a tour of twenty concerts in the territory controlled by the Horner-Witte Concert Bureau, which reports a sensational success for the trio. The Cherniavskys played in a number of the best Horner-Witte courses and already that firm has received nearly a dozen requests for return engagements for 1922-23. However, the requests could not be granted because the Cherniavsky brothers will not be in the United States next season. Incidentally, the Horner-Witte Bureau reports that while conditions are not yet normal in the Middle Western territory, "there is a great deal of musical interest, and a maximum business is anticipated for 1922-23."

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OPINIONS OF THE PRESS

Little Anita Malkin Astonishes Chicago

Ten year old Anita Malkin startled and amazed a large
 audience at Orchestra Hall on Sunday afternoon, March 5,
 when she presented a difficult program in a most extraordi-
 nary fashion. That little Anita is a remarkable violinist is
 told in the following glowing tributes:

Little Miss Malkin is not 10 years and the most charming artist
 of her years that I remember. She is such a staid, self-possessed
 young miss and so absorbed in her music that she has avoided those
 airs and graces which are so irritating in most of these infant
 phenomena. She walks sedately to her place upon the stage and
 curtsies to the audience. She has been told that it is the correct
 thing to do, but you feel that her whole mind is concentrated on
 the music and that she puts the people out of her thoughts as soon
 as she can. She is not there to pay attention to them, but to play
 the music.

Of course she is unusually talented; yet you gain the impression
 that her mind is developing. She feels the music structurally, if
 one may so put it, rather than emotionally. There is the melodic
 line and there are the decorative figures, all of which she is to
 bring out, with due proportion. Her mental grasp of the music is
 remarkable. What she comprehends and has learned to do she plays
 with admirable poise. You feel sure that she could do it as many
 times as you wished to have her and get it right every time, because
 she has grasped it.

Her attitude toward the music is sane and healthy. There is
 nothing of the emotionalism which is an almost infallible sign that
 their powers will burn themselves out shortly and leave nothing
 save dead ashes at the time when normal people are just reaching
 maturity.—Karlton Hackett in the Evening Post.

In her interpretation of the first movement of the Mendelssohn
 concerto—she played it all—she displayed a simplicity of taste, an
 intuitive musical manner and a technical prowess, all of which



ANITA MALKIN,
 violinist.

qualifications give sure indications that she should go far in her
 artistic work if the conditions remain propitious.—Maurice Rosen-
 feld in the Daily News.

This true musician stands four feet high and is 120 months old.—
 Chicago Daily Journal.

Anita Malkin's precocious talents were introduced to the Chicago
 public by Mr. Stock two years ago, when this gifted daughter of
 Joseph Malkin, first violoncellist of the Chicago Symphony Or-
 chestra, made her debut in a children's concert.

Yesterday I heard her play Mendelssohn's concerto for violin
 astonishingly well. Not only is she technically beyond her years,
 she possesses as well powers of expression that are almost mature
 instead of the sentiment of a 10-year-old child.

Her bow arm is vigorous but graceful, her left hand very flexible
 and sure, and her trill remarkable.
 She is charming in her childlike simplicity, and the audience
 appreciated these qualities and showed their understanding by very
 cordial applause. There were many flowers, too, with which Miss
 Malkin was evidently delighted.—Herman Devries in the Evening
 American, March 6.

She plays the violin in a way that plenty of much older people
 would like to be able to do. With all the aplomb in the world she
 sailed serenely through Mendelssohn's concerto at a very good speed
 with single and double notes almost invariably in the middle of the
 pitch, with a tone that never failed to be full and never became a
 squeak, finally, most startling of all, with an idea of musicianship.
 Give her time—not so very much at that, apparently—and at the
 present rate she will make a stir.—Edward C. Moore in the Daily
 Tribune.

Hess Wins Praise in Program with Reuter

What the Chicago critics had to say in regard to the
 second cello sonata program which Hans Hess gave in con-
 junction with Rudolph Reuter, pianist, recently, is told in
 the following encomiums:

Hans Hess and Rudolph Reuter gave the second of their sonata
 concerts for cello and piano last evening. The Mendelssohn sonata
 was excellently played. . . . There was no sense for any virtuoso
 playing nor for effect, but a sincere expression of the meaning of
 the music. Sonatas, at least some of them, can be made enjoyable,
 which is the prime function of music. Mr. Hess and Mr. Reuter
 succeeded in the first part of the program and I doubt not also
 in the last part, only I could not remain to hear them.—Karlton
 Hackett, Evening Post, March 1, 1922.

Hans Hess and Rudolph Reuter brought forth at Kimball Hall
 one unfamiliar work in Ernst von Dohnanyi's sonata for cello and
 piano. . . . The performers gave it a clear and artistic rendition.
 . . . The concert was a treat for chamber music enthusiasts who
 were present in large numbers.—Maurice Rosenfeld, Chicago Daily
 News, March 1, 1922.

The Dohnanyi sonata was the modern work offered. It was
 splendidly played by these two excellent musicians, with fine tone
 and a capital amount of energy and taste. The Grieg sonata was
 played in a very happy vein and flawlessly, of course.—Chicago
 Journal, March 1, 1922.

The two artists gave the Mendelssohn sonata a loving and care-
 ful reading, exhibiting fine tone quality and a nice feeling for

phrasing and modulation. They were warmly applauded and re-
 called.—Herman Devries, Chicago American, March 1, 1922.

Hans Hess and Rudolph Reuter were heard early in the program
 in a suave, gentlemanly work by Mendelssohn, which they played
 excellently.—E. Moore, Chicago Tribune, March 1, 1922.

Mme. Liszniewska with Ysaye in Washington

Mme. Marguerite Melville Liszniewska, the well known
 pianist, head of the piano department of the Cincinnati Con-
 servatory of Music, has had the honor this season of intro-
 ducing to America the piano concerto by Theo Ysaye, brother



MARGUERITE MELVILLE LISZNIEWSKA

A recent portrait by the celebrated Polish painter,
 Czedekowski.

of Eugene Ysaye, conductor of the Cincinnati Symphony
 Orchestra. She has played with the orchestra, Ysaye con-
 ducting, in several cities, its latest presentation being in
 Washington, where all the critics praised her playing highly
 and she won a genuine success with the public. This is what
 the Washington press said:

Washington officially and socially paid homage to the Cincinnati
 Symphony Orchestra yesterday afternoon, when the celebrated Bel-
 gian violinist, Eugene Ysaye, came as conductor, and Marguerite
 Melville Liszniewska appeared as soloist. Doubly interesting was
 the appearance of Mme. Liszniewska for she played for the first
 time here a concerto by Theo Ysaye, brother of the conductor, and
 proved herself an artist of force, of decisive, almost virile spirit,
 with a feminine quality of tone color that promises very beautiful
 playing of Chopin. Mme. Liszniewska varied from pearl-toned liquid
 passages to most exquisite delicacy in Caprice. Her delineation is
 clear and also dramatic, her grace suave and flowing with an
 abundant technic. In romance her tone is caressing, in accent it
 can be biting. For encore this gifted American pianist gave a
 Polish folk melody arranged for piano by Friedman.—Washington
 Times, March 15.

Mme. Liszniewska identified herself absolutely with the orchestra
 and seemed quite unconscious of her importance, as if she were

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one of the flutes or strings. She has a clear, vigorous touch, power and brilliant technique, and received an ovation.—Washington Herald, March 15.

Her playing was marked by a warmth and mellowness of tone, and a high imaginative quality, especially in the andante and in the finale, which blended with the delicate tonal quality of the orchestra's accompaniment.—Washington Post, March 16.

The pianist's skilful fingers interpreted cadenzas of exacting difficulty and interludes of sweet singing tones with equal artistry, and upon the dramatic conclusion of the last movement she was greeted with such enthusiastic applause that she was finally forced to respond with an encore.—Washington Star, March 15.

Dolores Recital a Distinct Success

Mina Dolores, the charming soprano, gave her annual Philadelphia recital in the Academy of Music foyer on March 16, and according to the unanimous verdict of the press scored a distinct success, ably assisted at the piano by Ellis Clark Hammann. That the dailies all spoke well of her is clearly proved in the accompanying excerpts:

Miss Dolores has a voice of unusual quality, its distinguishing feature being a rarely mellow, musical timbre.—Philadelphia Record.

Miss Dolores showed her usual excellent taste in the choice of her numbers, which embraced about the entire range of compositions in the lyric form, every school being represented from the ancient Italian and English down to works of the present day in several languages. . . . The rendition of the entire program was



MINA DOLORES,
soprano.

thoroughly artistic, and each song was sung in the language in which it was written, thereby gaining greatly in consistency and effect.—Philadelphia Evening Ledger.

Miss Dolores gave a varied and exacting program with charm and distinction. . . . Her voice is generous in volume, rich in color and of marked flexibility, admirably adapted because of its power in dramatic arias, but essentially a lyric voice of exceptional beauty.—Philadelphia North American.

In the list were Burgmeier's "Ma mie Lisette," the old English "I've Been Roaming," a group by Brahms, Franz, Schumann and Schubert and many others that bore witness to the singer's desire to bring forward only such songs as are of an elevated standard.—Philadelphia Public Ledger.

Miss Dolores' voice is a pure soprano, partaking of both the lyric and dramatic qualities in its power and range, and she sings with unusual perception in several languages, so that she is able to present a program so varied as to be free from monotony. . . . Miss Dolores succeeded in making her recital a distinct success.—Philadelphia Evening Bulletin.

Myra Hess Well Received in West

The appended excerpts from Myra Hess' press comments after her appearances in San Francisco and San Jose recently signify the excellent impression the pianist created:

Yesterday's concert introduced to San Francisco the young English pianist, Myra Hess, who gave a most enjoyable reading of Grieg's A minor concerto in collaboration with Alfred Hertz and his musicians. Artistic refinement and poetic charm characterized her interpretation. Her technique is firm and supple, and her lines of phrasing have a clear-cut precision delightful to the ear. Her touch has an elasticity that brings from the strings tones of iridescent color, and her dynamics are under admirable control.

The impression of a personal and delicate style received from the concerto was heightened in her two solo numbers: "The Minuet" waltz and the A flat ballade of Chopin. A sensitive and intuitive artist, Miss Hess is a pianist to be heard and heard again.—San Francisco Chronicle.

The crown and scepter of Teresa Carreno seems to have descended to this handsome English girl, whose grasp of tonal expression flashes out in every measure. Her sense of values is absolute; while never obtruding her instrument beyond its proportionate place, her control of its powers of embellishment and of its value in creating orchestral effects are masterly. She possesses, to a degree approximating very closely that of Paderewski, the wizardry of the uninterrupted singing tone.—San Francisco Journal.

But the audience underwent a change of mood when Grieg's piano concerto in A minor was played; it became softly receptive like a child listening to the stories of long ago told by its mother. I wondered if it was the definite, strong and gentle touch of Myra Hess at the piano that inspired this mood in the audience, because, later when she played two solos—Chopin's Minuet Waltz (D flat) and Ballade in A flat major—the audience listened with a sweet confidence that children do not generally accord Chopin. That is it—something very strong and gentle and feminine in Miss

Hess' playing, and the children are the ones to appreciate these qualities.—San Francisco Examiner.

. . . . Gave a masterful delivery of a program that was a model in its selection and arrangement.

Miss Hess gave a superb reading of Scarlatti and Bach, a vigorous and tenderly pathetic rendition of the Chopin sonata, and a radically vivid presentation of "Papillons," that swirling flight of gay butterflies, short thumb-nail sketches of charming sentiment and gay caprice.

The Debussy numbers were perfectly portrayed. Chopin possessed the wonderfully well presented program. Miss Hess is blessed with a fine physique and in technique she seems to have acquired everything that a heart could wish for. She certainly is at the head of the small coterie of women pianists of our day. The recital was a triumph of technique, a revelation in poetical interpretation, and a superlative exhibition of the art of an exceptionally brilliant pianist.—San Jose Mercury-Herald.

Myra Hess handled the piano part in the Brahms F minor quintet with a vigorous command of dynamics, a strong and fleet technique and a stimulating zest. To those who had heard her play the Grieg concerto with the Symphony Orchestra it was a revelation of a different aspect of her temperament. Her reading of Grieg was poetic and restrained, with a tonal quality of lyric sweetness. In the interpretation of Brahms she adopted a broad and virile style, powerful, rugged and impressive.

Miss Hess by no means neglected the poetry of the composition but showed a sensitiveness to moods. In the andante she gave full value to the lyric exaltation with eloquent phrasing. She is an interesting artist with a talent that goes far deeper than the mere mastery of an instrument.—San Francisco Chronicle.

Close Booking for Criterion Male Quartet

The Criterion Male Quartet sang in Takoma Park, Washington, D. C., at the Washington Missionary College on the evening of March 18. The following morning, March 19, these four artists sang at the Calvary Baptist Church, which is the church where President Harding attends and is known as the President's church. At this service admission was by ticket only, and about 400 people were turned away. That afternoon the quartet appeared at the First Congregational Church and some 200 people were unable to gain admission. Another recent engagement filled by these singers was on March 16 in Elizabeth, N. J.

Francis Rogers' Concert Engagements

Francis Rogers sang twice in Washington the early part of this month: March 5 at the New Willard for the benefit of the Women's Overseas Service League, and March 6 for the Washington Society of Fine Arts at the Central High School. Thursday, March 9, he was heard in Elizabeth, N. J., at a concert given by the American Legion, and March 18 found him appearing in concert in Smithtown, L. I.

Fergusson Pupils Play

On Wednesday afternoon, March 1, George Fergusson, well known voice teacher, held a pupils' recital in his New York studio at which a very enjoyable program of arias and songs were presented by a number of his younger pupils, assisted by two or three who studied with him abroad and who have already made a name for themselves

in the concert and operatic field. Those participating were Tom Williams, Gertrude Tingley, Cyril E. Meyer, Alfred E. Best, Miss Williamson, Ola Murray, Anne B. Estes and Miss Flexer.

Miss Williamson, one of the younger pupils, has a very promising coloratura voice of unusual range, and her duet from "Rigoletto" with Tom Williams, baritone, one of Mr. Fergusson's professional pupils, was an especially good number. A company of friends who filled the studio listened to the program and were served tea afterward by Mrs. Fergusson.

Sundelius Scores in Second "Loreley" Performance

"In many respects the most satisfactory of the principals is Marie Sundelius. She sings the role of Anna beautifully and her acting has developed remarkably." This was the verdict of Paul Morris, the music editor of the New York Evening Telegram, after hearing Marie Sundelius for the second time in one of the leading roles in Catalini's opera, an opinion that was fully sustained by what the other critics wrote after witnessing her first performance of this same role.

Splendid Program at Cincinnati Conservatory

One of the most noteworthy events of the season at the Cincinnati Conservatory of Music was the concert on February 20, when Bertha Baur presented three members of the artist faculty. Marguerite Melville Liszewska played the Schumann sonata in F sharp minor with fine technique and appreciation of the poetic style. Jean Ten Have, violinist, and Jean Verd, pianist, gave an impressive presentation of the Lekeu sonata for piano and violin, the artistry of their rendition commanding enthusiastic approval from the audience. Mme. Liszewska's final group was selected from the modern composers, Ravel, Debussy, Albeniz and Chabrier.

Zoellner Quartet Opens Spring Tour

The Spring tour of the Zoellner Quartet opened at the University Club, Roanoke, Va., on March 13, followed by appearances in Fairmont, Va., March 15; Rockhill, S. C., March 18; Rome, Ga., March 19; Oxford, Miss., March 20, and Tulsa, Okla., March 24. In all there will be forty-eight concerts.

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ACROSS THE COUNTRY

Albany, N. Y., March 11, 1922.—Stuart Swart was presented in piano recital at Chancellor's Hall by his teacher, Dr. Frank Sill Rogers, dean of Albany musicians. The pianist did fine justice to the Bach prelude and fugue in G minor as well as the twelfth Liszt Hungarian rhapsody. He also played Debussy and Chopin numbers. There was a discriminating audience of music lovers present.

The plan of the Albany Music Teachers' Association in giving matinee recitals with presentation of pupils in voice, violin and piano, is meeting with approval and interest. Ermina L. Perry is president of the association. The members are fostering a plan to build a music hall here. Teachers who will present pupils this season include Miss Perry, Lydia F. Stevens, Mrs. Peter Schmidt, Mrs. J. H. Mayell, Mr. and Mrs. Ford Hummel, Mrs. J. H. Hendrie, Wilhelmina Ehemann, Olive Schreiner, Mary Whitfield and A. Y. Cornell. Elizabeth Roehr, soprano; Mardie Kenney, mezzo, and Margie M. Howard were presented in recital recently by A. Y. Cornell at Chancellor's Hall. Mrs. J. B. Mayell and Wilhelmina Ehemann were in charge.

Elmer A. Tidmarsh, conductor of the Albany Community Chorus and organist and music director of Christ Church, Glens Falls, has been engaged as organist and music director of the First Presbyterian Church, Rome. He will assume his duties May 1.

Charles D. Isaacson, of the New York Evening Mail, spoke on "The Romance of Jewish Music" before the Albany Council of Jewish Women in the rooms of Temple Beth Emeth.

Dr. Harold W. Thompson is giving a series of Lenten organ recitals in the First Presbyterian Church, playing several compositions heard for the first time in Albany. Mrs. Donald Wood, soprano, and Donald Wood, tenor, are filling a number of engagements in this section.

The K. of C. choir was heard in a pleasing program at the K. of C. home, Dennis B. Kinsley conducting. Dr. M. P. Flattery was at the organ. The choir members are: (first tenors) Edward A. Berrigan, John L. Coffey, John J. Coleman, Joseph L. Feehey, James H. Hannan, John P. Hayes, Joseph H. McTigue, James T. Skerritt; (second tenors) Joseph A. Clancy, Henry J. Henzel, Stephen F. Moran, Joseph Winkler, jr.; (first bass) Edmund P. Burke, James G. Dawson, George B. Frank, John J. Fogarty, James G. Gallagher, Rudolph A. Hescher, Frank W. Knapp, Richard H. Mahon, George G. Murray, Henry A. Sager; (second bass) Joseph M. Costello, William J. Dawson, Otto J. Frank, Frank A. Gremmler, Christopher J. Knapp.

E. V. W.

Alliance, Ohio, March 1, 1922.—Practically every number on the program was so appreciated by the audience that the Girls' Glee Club of Mt. Union College was forced to respond with encores. This organization, which is under the direction of Mrs. Ed. Jones, of the College Conservatory of Music, gave the entertainment February 28, under the auspices of the Ladies' Aid Society of the First Methodist Church. The first number, "Estudiantina" by Lacine, was sung in a delightful manner, after which Mrs. Schollenberger and Hazel George sang "I Know a Bank." Both have pleasing voices which blend splendidly. Lila Mae Messick and Ethel Mellinger were also soloists on the program. A reading was given by Muriel Williams. The organ and piano duet, "Solenelle," played by Mary Holmes and Marion Hendershot, displayed exceptional ability on the part of both artists. "The Two Clocks," "The Fairy Pipers" and "Carmena Waltz Song" were among the pleasing numbers by the glee club. The personnel of the club comprises Hazel George, Ethel Mellinger, Lila Mae Messick, Muriel Williams, Gladys Murphy, Grace McNutt, Ruth Day, Mary Holmes, Rachel George, Priscilla Corlett, Helen Webb, Lucille Wallace, Elma Keeler, Dorothy Keck, Janet Thomas and Mrs. Schollenger. The accompaniments of Marion Hendershot were delightful and exceptionally sympathetic.

R. M.

Athens, Ga., March 10, 1922.—Edwin Hughes, pianist, gave an interesting recital at Lucy Cobb Institute, February 16. His rendition of the Czerny etude was delightful, and the "Rain Dance" by Homer Grunn was so attractive that it had to be repeated. One of the best things Mr. Hughes did was Fannie Dillon's "The Desert." His entire program was well chosen and splendidly rendered.

The piano pupils of Harriet May Crenshaw gave a recital in the parlors of Lucy Cobb Institute, March 8. Those who took part were Blanche Mawning, Patty Berrisore, Caroline Ashton, Sara Goldwasser, Pearl Hardman, Kathleen McCorkle, Kathleen Merry, Lizzie Lon Lochlin and Florence Arnold, playing compositions by Neuman, Beethoven, Delbruch, Schutt, Bartlett, MacDowell and Kreisler. The young girls played with intelligence and good technique. They were assisted by Charlotte Dearee from the Expression Department.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, March 11, 1922.—William S. Custer, presenting the Men's Glee Club of Ohio State University at the McKinley High School auditorium, March 4, maintained to the satisfaction of Canton music lovers the university's high musical standard. Some eight hundred persons attended the concert. Thirty-six men compose the club, which displays a musical finish of a high type. Some of its more talented members will soon be ready for graduation into professional organizations of the musical world. The first part of the program presented last night consisted of eight numbers, which included piano compositions played by Robert R. Royce, a solo by Nelson H. Budd (baritone), a violin solo by William P. Jenkins, and "Harmonality," by the Varsity Quartet. The "Gypsy Sextet" opened the second part with numbers of popular syncopation.

R. McC.

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio, March 11, 1922.—Theo. Karle, tenor, and Frances Nash, pianist, were heard here in joint recital, February 28, this concert being the final one of the Kate M. Lacey Quality Series. The concert was given in Memorial Hall. Mr. Karle, heard in Columbus on the occasion of the Methodist Centenary when he sang the leading role in the great pageant, "The Wayfarer," has a large follow-

ing in Columbus. "My Heart Is Sore," from "Engedi," was one of the best liked numbers on the program. "To Zelinda" and "The Song of the Afternoon" served to reveal the beauty of his upper notes and the clarity and smoothness of his tone. Karle's enunciation is highly commendable, and he sings with ease. Miss Nash proved to be an interesting interpretive pianist. In Chopin's C minor scherzo she seemed at her best, playing it in brilliant fashion, and Saint Saens' work, "Etude en forme de Valse," was excellently performed.

William Wylie, tenor; Baroness Leja De Torino, Russian dramatic soprano, and Helen Pugh, pianist, were artists at a benefit concert for the Welfare Association of the Blind, at Memorial Hall, March 3. Mr. Wylie sang with tonal precision and color "E Lucevan le Stelle" from "Tosca." He was also heard in a group of songs by Grieg, Ferry, Hammond and Leoncavallo, as well as in encores. Baroness De Torino found instant favor with the audience. Her singing of Rachmaninoff's "Oh, Thou Billowy Harvest Field" was one of the greatest moments of the concert. Her voice has dramatic capabilities, which were fully displayed in this number as well as in the Wagner aria, "Dich Teure Halle" from "Tannhauser." She also sang a group of American songs with intelligence and understanding, by S. Walter Krebs, James A. Bliss and Cole-ridge Taylor. Helen Pugh played from Chopin and Liszt. The eighth rhapsody was excellently given and drew forth tremendous applause. Samuel Richards Gaines, the composer, was at the piano for the singers.

Jascha Heifetz, as the next to the last artist on the series of the Women's Music Club, filled Memorial Hall to capacity. Seats on the stage were sold, as well as standing room, and approximately 4,000 people heard the youthful violinist. He opened his program with a Bruch concerto, which he played with energy and fire. The "Rondo Capriccioso" of Saint-Saens, a Chopin-Auer nocturne, Brahms' "Dance" in A major, and the sprightly, dancing "Perpetuo Mobile" of Reiss, were numbers which threw the house into a riot of applause. Heifetz gave no encores until the completion of his program, when he played three in answer to the insistent demand of the audience. "Walter's Prize Song" from "Die Meistersinger" and the melodious "Introduction and Tarantelle" of Sarasate, were included in his final group. Heifetz's personality and stage presence were commendable. Samuel Chotzinoff proved to be a tower of strength at the piano for the violinist. N. H. B.

Detroit Mich.—(See letter on another page.)

Fitchburg, Mass., March 10, 1922.—Arrangements for the annual Fitchburg Music Festival, on April 27 and 28, have been practically completed with the engagement of the several assisting soloists. The artists announced for the presentation of Verdi's "Requiem," the principal choral work of the festival, which will be given on the evening of April 28, are Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Norman Jolli-

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basso. The first three are well known to local festival patrons, and have also been heard on several occasions in recital engagements in the city. This will be Mr. Joliff's first appearance at a Fitchburg Festival. The soloists on the opening evening, April 27, will be Harold Bauer, pianist, and Knight MacGregor, baritone, who will be the soloist in the rendition of Deems Taylor's setting of the poem by Arthur Noyes, "The Highwayman." This will be the principal choral work of the evening, the remainder of the program to be miscellaneous in character. Cora Chase, soprano, also a newcomer to the ranks of Fitchburg Festival artists, will be the soloist at the orchestral matinee on the afternoon of April 28. The Boston Festival Orchestra has been re-engaged with Louis H. Eaton as conductor. The festival will be conducted, as for the past thirteen seasons, by Nelson P. Coffin. All advance indications point to a festival that will compare favorably in all ways with those of recent seasons. Efficient committees are in charge of the various details, ticket subscription is under way, and the music lovers of this and adjoining towns and cities are awaiting the event with interest and enthusiasm.

The popularity of Edgar Schofield, the baritone, with his hosts of friends and admirers in this city, was attested to on the evening of February 9, when he appeared in recital before a capacity audience in City Hall, under the auspices of the Fitchburg Teachers' Association. Every one of the 900 or more seats was occupied and the event was marked by an enthusiastic appreciation of the singers' efforts. At the conclusion of the program, the audience remained seated until the applause obliged the singer to make a brief speech, expressing his pleasure and appreciation of the reception given him by his many friends. Lee Cronican assisted as accompanist, and also as soloist, opening the program and giving a second number at a later period, contributing in no small measure both to the merit and pleasure of the program. Mr. Schofield, who formerly lived in this city, graduated from the Fitchburg high school and sang in local churches and musical events before permanently adopting a musical career, is an artist who is apparently assured of a capacity audience any time he sings in the city, his several appearances during the past few seasons having added more and more to his personal popularity among the music lovers of Fitchburg and vicinity.

The tenth season of the Simonds Memorial Concerts, presented at the Calvinistic Congregational Church on Sunday afternoons of January, February and March, are proving of unusual interest this season, taking a different form than in previous seasons in that the visiting artists are all instrumentalists and a majority of these are well known organists from Boston and other cities. Interesting and illuminating demonstrations of the equipment and musical possibilities of the Simonds Memorial organ, which is considered one of the finest in New England, are given. Among those who have assisted at this season's concerts are Dr. Archie Davidson, organist at Harvard University; John Marshall, organist at Boston University; Arthur Phelps, organist at St. Paul's Cathedral, and Raymond Robinson, organist of the Central Congregational Church, both of Boston; Dr. E. H. Lamare, municipal organist at Portland, Me.; William Zeuch, organist at the Second Congregational Church, Boston; Georges Miquelle, cellist; Paul Shirley, viola d'amore; Waino Kauppi, trumpeter, all of the Boston Symphony Orchestra, and others. The concerts are under the general direction of Dr. Ernest H. Page, tenor soloist and director of music at the church, with the church solo quartet assisting in each program. These concerts, which were initiated by the late Daniel Simonds, have been continued since his death by his widow in his memory. From the beginning every concert has been enjoyed by an audience that taxes the seating and standing capacity of the large auditorium, regardless of weather and other conditions. The concerts are free to the public, no collections are taken, and the adjoining cities and towns invariably contribute substantial quotas to the large audience on every Sunday.

The recently organized Men's Glee Club of the Fitchburg State Normal School made its debut on January 25 at a concert in the assembly hall at the school, which was largely attended and offered an enjoyable program. The club was assisted by the Lotus Male Quartet of Boston, through which quartet selections and solos by the individual members added materially to the attractiveness of the program. The club, which was organized and is conducted by Henry J. Clancy, a member of the faculty who is well known in the musical life of the city, made a very favorable impression. The organization includes eighty voices and promises to become an active and influential factor in the musical life of the school. The accompanists at the initial concert were Elizabeth D. Perry, supervisor of music at the school, and Audrey Mae Call.

Stainer's cantata, "The Daughter of Jairus," was given an especially good rendition in this city on Sunday evening, February 5, at Christ Episcopal Church, by the combined choirs of the church under the direction of Herbert C. Peabody. The soloists were Edith Congram Dole, soprano; Florence M. Hersom and Mrs. Leroy Tucker, contraltos; Henry J. Clancy, tenor, and Herman S. Cushing, baritone.

The February meeting of the Fitchburg Teachers' Association on St. Valentine's Day was of a social nature, with an operetta, "Sewana," presented in a capable manner by several of the members. Among those who participated were Bernice Prouty, in the title role; Marie Ryan, Mary

Markham and Helen Mancy, all in prominent roles, with Lucy Bailey, Mary Robinson, Florence Wilcott and Margaret Toole. A score, or more other teachers comprised the chorus. The presentation, which was especially commendable for an amateur effort, was under the direction of Grace Wray.

The thirtieth anniversary of the Swedish Congregational Church in this city was observed on February 26 with a jubilee concert, the program being presented by a string orchestra under the direction of William Hackett, a large choir under the direction of Alfred Edman, and Elsa Nordstrom, of Worcester, violinist.

Fitchburg music lovers are enjoying a course of six lectures on "Appreciation of Music," provided through the courtesy of the Massachusetts State University Extension Department. These are being given in Chamber of Commerce Hall and in the school buildings of the city by Henry L. Gideon, of Boston. Local arrangements were made by Alice R. Pepin, of the faculty of the Fitchburg High School, a well known local musician.

The Sunshine Trio, a group of well known Fitchburg young ladies who fill many concert engagements in this vicinity each season, provided the musical program at a patriotic concert on February 22, under the auspices of the Fitchburg Historical Society. The members of the trio are Grace Wray, Senia Eskola and Beatrice Greene.

J. Cameron MacLean, of New York, Scottish baritone and a popular artist in Fitchburg through his several previous appearances in this city, was heard in a successful concert at the First Baptist Church on January 23. Mrs. William H. Bennett, of this city, was the accompanist.

Members of the Fitchburg Choral Society enjoyed a delightful treat at its rehearsal on January 26, when, through the courtesy of Conductor Nelson P. Coffin, Marie Stapleton Murray, New York soprano, and Redferne Hollingshead, Canadian tenor, gave a half-hour program of solos and duets. J. Arthur Bassett, of Worcester, was also present and served as accompanist for the singers. Mrs. Murray and Mr. Hollingshead left this city for Keene, N. H., where they were soloists on January 27 at the annual concert of the Keene Male Chorus Club, of which Mr. Coffin is conductor.

One of the most delightful local musical events of the present season was enjoyed by the French speaking people of the city and many others on February 12, when the Larrier Troupe, of France, gave a concert at the Lyric Theater, under the auspices of the Literary and Social Circle. The program was divided in three parts, the first offering songs of old Brittany, the second Canadian songs, and the third a musical sketch by all three artists—Albert Larrier, composer, pianist and accompanist; Mme. France Ariel, soprano, and Armand Duprat, tenor. The theater was filled by an appreciative and enthusiastic audience. C. C. M.

Knoxville, Tenn., March 8, 1922.—The Flonzaley Quartet gave a successful concert under the auspices of the Tuesday Morning Musicale Club in the Clinch Avenue Methodist Church on January 31, playing the Beethoven quartet in D, op. 18, No. 3; "Pastorale," Bloch; adagio and presto from quartet in A minor, op. 41, No. 1, Schumann; nocturne and scherzo, Borodin. A large and appreciative audience greeted the artists, who played in their usual musicianly manner and responded generously with encores.

Community work progresses in the hands of the committee. Noon-day organ recitals on Wednesdays continue in the city churches and training for a musical memory contest is in progress through the co-operation of the organists, music stores, theaters and victrola shops. The schools are receiving especial attention and are evincing much interest in the approaching contest.

The Musical Club gave a concert in the Christian Church on the evening of February 28, assisted by Bertha Walburn

Clark's Orchestra. The program included allegro and minuet from symphony 39, Mozart; Andante Cantabile for string quartet, op. 11, Tchaikowsky; intermezzo No. 2 from "Jewels of the Madonna," Wolf-Ferrari; "The Gypsies," Schumann; "Morning Comes," Bliss; "The Bells of St. Mary's," Adams, with orchestra accompaniment. The numbers were well rendered and bear testimony to the diligent work of Mrs. Clark, also Mr. Carr, choral director, and Mr. Nelson, accompanist.

On March 2, Florence William Parker, pianist, gave a recital in the Lyceum Building, playing the "Waldstein" sonata, Beethoven; a Chopin group, and a group of modern pieces, closing with "Sonetto del Petrarca" and Hungarian rhapsody No. 8, Liszt. Mrs. Parker is an interesting player and demonstrated her musicianship in her interpretation of the well chosen program. E. L. E.

(Continued on page 54)

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Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; February, March, Miami, Fla.; April, Bellefontaine, Ohio; June, July, Columbus, Ohio.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cora Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.
Addie Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1313 Linwood Blvd., Kansas City, Mo.

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Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class opens June 5.
Mrs. Ora Synnott, 824 No. Ewing Ave., Dallas, Tex.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tons, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.
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CHICAGO

(Continued from page 45)

PENN'S "SMILIN' THROUGH" WINS FAVOR.

During a week's engagement at the Des Moines Theater, Des Moines (Ia.), this week, Elsa Kressman, Chicago soprano, won considerable favor with Arthur Penn's charming "Smilin' Through," which was given in conjunction with the premier showing of Norma Talmadge's film of the well known play, "Smilin' Through," and, with special costume and lighting effects, was voted one of the most charming prologues ever given there.

CHICAGO MUSICAL COLLEGE NOTES.

Arthur Cooke, vocal student of the college, has been appointed solo bass at Grace Episcopal Church, Wilmette. The number of Chicago Musical College graduates who are filling important church positions in all parts of the country is very great.

James Durham, student of John B. Miller, appeared as solo artist at a concert at Marion (Ill.), March 16.

Felix Borowski and Edward Collins gave a lecture recital at Lincoln (Neb.), Monday. Their subject was "The Music of To-morrow."

Walton Pyre will present another evening of the work done by his students in the School of Expression and Dramatic Art, March 27, in the Recital Hall, Steinway Hall. Mr. Pyre's students already have given four performances and it is planned to present at least ten.

Mme. Wackenreuter, soprano, who is coaching with Richard Hageman, will give a recital at the Blackstone Theater, Sunday afternoon, March 26. Mr. Hageman will be at the piano and A. Quensel, first flutist of the Chicago Symphony Orchestra, will assist.

Irene Zinter, organ student of the College, was soloist recently at a musicale given by the Marquette Woman's Club, at Marquette Park. Marguerite Moon, also studying at the College, has accepted a position as organist at the Campbell Park Presbyterian Church.

AMERICAN CONSERVATORY HAPPENINGS.

George G. Smith, baritone and artist-pupil of the Conservatory, was chosen first in the contest given under the auspices of the National Federation of Music Clubs at Rock Island (Ill.) last summer. The first prize consisted of a series of concert appearances in the principal cities of the country with all expenses paid. Mr. Smith will appear first in Washington on March 21, and from there his tour includes Pittsburgh, Philadelphia, Providence (R. I.), and other Eastern cities.

The Children's Department, under the supervision of Louise Robyn and Ethel Lyon, is enjoying a large attendance this season. The classes in elementary piano work, harmony, ear training and sight singing are held on Saturday mornings as in previous years.

Margaret Morris, violinist, and Alma Mehus, pianist, artist-pupils of the Conservatory, gave a successful recital at the Illinois Woman's College, Jacksonville (Ill.) on March 18.

Carl Jensen, pianist, artist-pupil of Allen Spencer, has been appointed director of the piano department of the Wesleyan Conservatory of Music at Salina (Kans.).

Piano pupils of Cora Kieselbach, Edna Cookingham and Albertine Nelson; organ pupils of Wilhelm Middelschulte; voice pupils of Louise Winter, and violin pupils of Walter Aschenbrenner, gave the recital at Kimball Hall, March 18.

COLUMBIA SCHOOL NOTES.

Mabelle M. Shelton, a former graduate of the Public School Music Department, has been appointed director of music in the Junior College and High School, El Paso (Tex.).

Florence Nupson, who graduated last June and was appointed supervisor of music at Tuscaloosa (Ala.), has just presented the tuneful operetta, "The Glass Slipper," given entirely by the children under her direction.

Hildegard Guider, who graduated at mid-year, has been appointed supervisor of music at Baraboo (Wis.). Miss Guider has been studying with Louise St. John Westervelt. Parthenic Vogelback and Margaret Farr, both members of the faculty, will appear in recital in the Young American Artists' Series during the month of April.

The regular Thursday night concerts in the Recital Hall for April will present some of the advanced students in joint recitals.

Ruth Ellen Zeisler, pianist, who did post graduate work last year under Clare Osborne Reed, will appear in recital with Marion Capps, soprano and member of the faculty, who has been trained under Louise St. John Westervelt.

Two other members of the faculty—Esther Rich, pianist, and Georgia Herlocker, soprano—who have had their training from the same teachers, are also scheduled for recital.

JEANNETTE COX.

Cadman's Song Gains Popularity

Cadman's "Spring Song of the Robin Woman" still gains in popularity. Sophie Braslau sang it for an encore at her New York recital in Carnegie Hall. Maude Young, of the Minna Kaufmann studios, used it effectively on a recent program. At "Une Soiree de Musique," given by the Euterpe Club at the Hotel Plaza, under the direction of Claude Warford, the aria had an appropriate setting in the Indian section of the program and was sung by Constance Eberhart in costume. Other Cadman songs used the same evening were: "From the Land of the Sky-blue Water," "Far Off I Hear a Lover's Flute" and "Her Shadow."

Anderson, S. C., Praises the Reed Millers

"A more generous program was never given here, for after the numbers on the program each singer gave more, for they were encored again and again. When Reed Miller sang 'Me an' Mah Pardner,' and 'Oh, Lawdy!' by Lily Strickland, the audience was so enthusiastic it was some time before he could begin again when he returned to the stage. He was encored five times. Equally was Mme. Van der Veer given an ovation when she sang the 'Song of the Robin Woman,' and the 'Songs of the Bayou,' the latter also by Lily Strickland. The blending of the two voices in duets was perfect harmonies; the deep tones of Nevada Van der Veer's full contralto with the clear tenor notes of Reed Miller were a 'concord of sweet sounds.' 'I With All Your

Hearts,' from Elijah,' sung by Reed Miller, is a benediction, and one that will remain for a lifetime to those who heard it last night."—Anderson Daily Mail.

Salem to Have "Better Music Week"

The Salem (Ore.) Music Teachers' Association is giving a "Better Music Week" in Salem, April 16 to 22. Programs will be given along the lines of similar activities held in Portland and elsewhere. Special music will be given in the churches on Easter Sunday. On Monday evening special concerts will be given in the moving picture theaters and hotels. Tuesday, a concert will be given by the Whitney Boys' Chorus, assisted by other boy musicians, making it an entirely "boy" program, under the direction of Dr. H. C. Epley. Wednesday, a large community sing, to be directed by Carrie B. Adams of Portland, is scheduled to take place in the Armory, where a municipal band concert will be held in the evening. Thursday evening, special studio recitals will take place under the direction of various music teachers, and on Friday evening, the conservatory of music of the Willamette University will have charge of a program of voice, violin, organ and piano numbers. Saturday there will be special band concerts, and various programs given in the afternoon, and private musicales in the evening.

The Nichols Re-engaged

Mr. and Mrs. John W. Nichols have been re-engaged for the ninth season to teach voice and piano at the Summer School of the University of Vermont, Burlington, Vt. Their summer classes have developed to such an extent that they will have to have assistant teachers.

"The coolest summer school east of the Rockies" is the slogan for this well known institution, and the climate, combined with its beautiful location, on Lake Champlain, with the Adirondacks in view on one side and the Green Mountains on the other side, make an ideal spot for rest, recreation and summer study.

Mr. Nichols is head of the vocal department at Vassar College, and Mrs. Nichols is an exponent of the Leschetizky method and assistant to Ethel Leginska. They are both very busy several days each week in their Carnegie Hall studio, New York City, where they will teach until July, and then go to the University of Vermont.

Marie Rothman Wins Recognition

Marie Rothman's splendid success at her debut recital in Town Hall, January 8, won for her immediate recognition of a substantial character. Among a number of engagements secured as a result of this success may be mentioned an appearance in Newark, February 27, under the auspices of the Newark Cornish Association, in conjunction with Bruce Campbell, tenor; March 22, an engagement in Elm-lurst, L. I., singing at a concert arranged by the Jewish War Relief Committee; March 29, in New York as soloist with the Beethoven Symphony orchestra. On April 23, she will be one of the soloists of the Francis Torres Sunday Night Concerts at the National Theater. She is a product of the Wilfred Klamroth studios.

An Hour of Organ Music

Charles Raymond Cronham, organist of Dartmouth College, recently presented a program of organ music at Rollins Chapel which was indeed out of the ordinary in more than one respect. To be specific, four out of the seven numbers programmed and played were from the pen of resident American composers, Schminke, Stoughton, Alexander Russell and P. A. Yon.

Of Yon's, Mr. Cronham played the "Concerto Gregoriano," assisted by the college orchestra. The concerto, carefully prepared and splendidly interpreted, met with favor of a nature encouraging Mr. Cronham to promise a repetition of the performance on June 20.

Rhoda Mintz Scores Success in Paterson

Rhoda Mintz, dramatic soprano and assistant voice teacher to Lazar S. Samoiloff, Bel Canto studios, Carnegie Hall, New York, who has recently opened a studio in Paterson, N. J., sang with great success as assisting artist with the Sinsheimer String Quartet for the Women's Club of Paterson. Mrs. Mintz disclosed a voice of beautiful quality under excellent control, and had to add encores. March 10, Mrs. Mintz sang for the Friday Afternoon Music Club of Paterson, for the benefit of the Y. W. C. A., again displaying her wonderful voice and artistry, and was accorded an ovation by the large audience.

Tea at Amy Grant's Studio

A studio tea and musicale was given by Amy Grant, March 11, and was very much enjoyed by a large number of guests present. The assisting artists were Estelle Leask, soprano, pupil of Elizabeth Kelso Patterson, who sang two groups of songs (one of them, in Spanish, by Manuel Ponce, is new here); Miss Emery, who gave three monologues in inimitably humorous way, and Mr. Post, who sang a group of Russian songs. Harry Horsfall was at the piano.

Over 6,000 Hear Gabrilowitsch in Denver

What is said to be the largest gathering of music lovers ever to attend a piano recital is reported by telegraph from Denver on the occasion of the recent appearance in that city of Ossip Gabrilowitsch. More than 6,000 persons heard this master pianist, and the enthusiasm was remarkable. A short time ago Mr. Gabrilowitsch visited New York for a series of appearances and gave six consecutive recitals in the Metropolitan district.

Patton Magnet in Peekskill

"It was the best attended concert ever given in Peekskill," said the Daily Union in reviewing Fred Patton's recent appearance there. On the baritone's program were selections by Handel, Loewe, Flegler, Kramer, Moss, Easthope Martin, Lily Strickland, Fay Foster and Harry Burleigh.

Two Festival Appearances for Lazzari

Carolina Lazzari, contralto, has been engaged for two performances of the Springfield (Mass.) Festival this May.

Namara Has Best Concert Season of Career

Not only in grand opera has Marguerite Namara scored striking successes this season, but also in the concert field, where her lovely voice and artistic and intelligent delivery have made her a great favorite with music lovers everywhere. Attached are copies of recent telegrams sent to Mme. Namara's managers, Haensel & Jones, after a few of her latest concerts:

Memphis, Tenn., January 20, 1922.

You may be interested to know what a tremendous hit Namara made in Memphis in concert last Monday night before a very select and critical audience. We are hoping to secure a return engagement.

(Signed) AMERICAN LEGION.

Rockford, Ill., January 21, 1922.

Mme. Namara's recital here Wednesday evening was by the unanimous opinion of the public and of musical critics one of the greatest successes, artistically and musically, ever given in Rockford. The charm and beauty of the young singer, combined with the sense of the dramatic with which she sang her opening selections, won for her sincere appreciation and applause. Her voice of pure, lyric, bell-like quality thrilled her audience, and her gracious manner and winning informality combined with her ability to play the accompaniment to her charming encores brought much praise. Every song was delightful and every one expressed the hope to hear her again.

(Signed) ROCKFORD ART CLUB.

Baltimore, Md., February 1, 1922.

Marguerite Namara created a furore at her recital here last night. Applause was so continuous, and demands for encores so great, had to turn out lights to make audience leave. Wire me what dates open in March.

(Signed) WM. A. ALBAUGH.

Boston, Mass.

Namara was the sensation of our concert series and was recalled again and again. A few Namaras now and then will put Boston on the map again.

(Signed) F. P. S.

Praise from "Sir Hubert" Mengelberg

As an echo of the recent productions of Mahler's Third Symphony, the following letter speaks for itself:

The Langdon, 2 East 56th St.,
New York, March 5, 1922.

Mr. Victor Harris, Conductor of the St. Cecilia Club, New York.
My Dear Mr. Harris: After the four successful performances of Mahler's third symphony I wish to express my warmest and most cordial thanks to you and your club for your splendid collaboration.

You all enabled me to introduce a masterpiece of art in a way which may be praised to the highest degree. The devotedness to this art shown by you and your club at the rehearsals as well as during the various performances this past week is a guarantee of many other fine achievements in the future.

Once more accept my best thanks for your personal activity in reference to the thorough study of this work and for your personal collaboration during these performances.

With warmest greetings, very sincerely yours,
(Signed) W. MENGELBERG.

Roderick Pupils in Recital

Emma Roderick presented a number of her pupils in recital at her New York studios on the evening of March 2. Operatic arias and songs were unusually well rendered, and the students showed marked improvement since their appearance last year. Those taking part were Lucia Nola, Sadele Moses, Carlos de Zafra, Lillian Steele, Daisy Hood, Esther Brackett, Maurice Seifstein, Lucretia Jephson and Mr. Phillips, assisted by a violin pupil of Michael Posner-Baxte. Mr. Seifstein, blind from birth, will give his second annual recital at the Pennsylvania Hotel on March 30, when his program will consist of Italian, French, German and Italian arias and songs.

Cecil Arden Sings for Jewish War Relief

On Sunday, February 19, Cecil Arden sang for the benefit of the Jewish War Relief at the Academy of Music, Brooklyn. Accompanied by Rhea Silberta, she sang Miss Silberta's "Yom Kippur" in such a way that she was brought out again and again. She sang the Buzzi-Pecchia arrangement of Puccini's aria from "Edgar," and after many recalls "Eli Eli," and lastly "Clavelites." There are very few artists who can sing the lament with the exquisite pathos which Miss Arden gives to the "Eli," but there are still fewer who give the "Clavelites" with the verve and clarity of diction with which she sings it.

Twelfth New York Appearance for Ney

Elly Ney has just returned from a tour of the South in which her itinerary included Houston, New Orleans, Chattanooga and Jacksonville. This was Mme. Ney's second Southern tour of the season and she repeated the successes which she scored on her first trip in her recitals. Mme. Ney will make her twelfth New York appearance of the season at Carnegie Hall on April 8 as soloist with the Philharmonic Orchestra under the direction of Willem Mengelberg.

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Althouse Heard in Greeley, Colo.

Greeley, Col., February 16, 1922.—Under the auspices of Greeley Artists' Series, Paul Althouse, tenor of the Metropolitan Opera, was heard here last month in a recital that won for him many admirers. In his selection of songs the tenor was most successful, for each and every one was appreciated by the large audience. He is the possessor of a voice of fine quality, which he uses tastefully. His personality, too, has much to do with impressing his hearers. In addition to his programmed songs he was obliged to give five encores before the audience would let the concert draw to a close.

Rudolph Gruen, pianist, gave added pleasure through his artistic playing of a group of solos as well as accompanying Mr. Althouse.

J. K.

Betty Tillotson Concert Bureau Activities

The Betsy Tillotson Concert Bureau has secured, for a limited number of engagements, Carl Rollins, the eminent young American baritone. Mr. Rollins appeared this month in Dallas, Tex., with the Macdonald Morning Musical in a joint recital with Ambois, the Belgian cellist. He substituted for Paul Reimers, and upon two hours' notice prepared a program which was received with great enthusiasm both by the public and the press. He also appeared in Philadelphia with the State Federation of Women's Musical Clubs, where he made an excellent impression and received many encores, the critics being unanimous in their approval of his voice and artistic interpretation. He is now being booked for a spring tour in New England.

Two More Appearances for Sarah Barasch

Sarah Barasch, the gifted young New York pianist, appeared as soloist on March 16 at a concert under the auspices of the Evening Mail in Public School No. 173, Pennsylvania avenue and Glenmore street, Brooklyn. Her program comprised "Indian Rain Dance," Homer Grunn; three Scotch dances by Chopin, and "Campanella," Paganini-Liszt. March 12 she played at a private musicale in New York City. Her program on this occasion included the waltz and mazurka, Chopin; "Indian Rain Dance," Homer Grunn (by request); "Babbling Brooklet," Wroblewski; Chopin's "Fantaisie Impromptu," and Trois "Ecosaisies" as well as "Rigoletto," Verdi-Liszt, and "Moto Perpetuo," MacDowell.

About One of Johnson's Mementos

Queens are not given to writing letters of recommendation. Yet, among the prized effects of Edward Johnson, tenor of the Chicago Opera Association, there is just such a document, written in a royal hand, even though it is inscribed on a mere scrap of paper and signed, rather un-royally, "Maddy."

It happened this way: Last autumn, when Mr. Johnson was singing in Paris, he was called upon one day to appear before the King and Queen of Roumania, who were sojourning in the French capital. His impromptu concert was so well received that at its finish Queen Marie sent for the tenor and handed him the following note, which was addressed to her sister, the Grand Duchess Kirill:

Mr. Johnson has one of the most glorious voices I have ever heard. He has just sung for me. You must hear him. Maddy.

A few weeks later, at Kerr Briac, the Grand Duchess, hearkening to her sister's suggestion, arranged a concert and Mr. Johnson added to his reputation with the royal family of Roumania. And somehow he managed to retain the note the queen had written, and it is now the chief of his mementoes.

Butt's Dates Close Together

The itinerary of Dame Clara Butt, Kennerley Rumford and their assisting artists included eight concerts in the nine days from March 2 to March 10. On March 2 and 3 the company appeared in Toronto; on March 4, in Hamilton; March 6, in Kingston; March 7, in Ottawa; March 8, in Sherbrooke; March 9, in Quebec and March 10 in Montreal. Dame Butt and Mr. Rumford have continually played to "capacity or over" at every engagement, with houses frequently sold out four or five days before the concert.

Mrs. Caruso Endorses Dippel

The following letter has been received by Andreas Dippel from the widow of Caruso:

My Dear Mr. Dippel: New York, February 27, 1922.
My most sincere wishes for the success of the United States Grand Opera Club go to you. It is a great opportunity for the people in this country to hear the famous opera, and I trust that you will receive the support you deserve for your efforts rendered toward making this organization possible.
With every good wish,
Sincerely yours,
(Signed) DOROTHY CARUSO.

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ACROSS THE COUNTRY

(Continued from page 51)

Lima, Ohio, March 8, 1922.—Guy Maier and Lee Pattison were represented by the Women's Music Club at Memorial Hall, February 14, in an inspiring recital for two pianos. The opening number, fantasia and fugue in A minor, Bach-Bauer, won the audience from the beginning. Each succeeding number deserves special consideration. These included numbers by Rachmaninoff, Bax, Casella, Chabrier, Franck, Arensky, E. B. Hill and Hutcheson. The explanations given by the young artists, as well as their encores, were greatly appreciated.

Theo Karle, tenor, presented a fine program in Memorial Hall, March 7, being the fourth attraction of the Music Club course for the present season. His program was artistically arranged and the encores, with which he was particularly gracious and generous, were carefully chosen.

On February 28 the Elks' Chorus, under the leadership of Fred Calvert, was heard to advantage in a splendid concert. On February 26 the teacher membership of the Women's Music Club presented artist pupils in a regular matinee recital.

The Saint-Saëns meeting of the Etude Club was successfully conducted by Mary Kathryn Roby, February 22. Mrs. John Urfer was hostess. Officers for the season 1921-1922 were elected as follows: Irene H. Klinger, president; Nelle Kriete, vice-president; Mary Alice Potter, secretary. B. P.

Lowell, Mass., March 6, 1922.—The 125th anniversary of the birth of Franz Schubert was celebrated at the State Memorial School on February 1 by a special program of his compositions, given by the students of the supervisors' course in music and some of the students of the two year course.

Albert Edmund Brown, baritone, whose services are in constant demand for concert engagements, gave a song recital February 15 in the Parish House of All Souls' Church where he is director of music. His program covered a wide range, including a Handel aria, a group of Schubert songs, a group of traditional numbers, and several well chosen modern numbers, closing with a group of Kipling songs, in which he is especially effective. Throughout, in diction, tone quality and interpretations, he was most satisfactory. Mrs. Brown's accompaniments were delightful.

At Grace Church on the following evening the Zedeler Quintet was heard in a program of instrumental numbers and songs, in the furtherance of the idea of the leader, Nicolai Zedeler, of popularizing the classics. Both in solo and ensemble the work of these musicians was excellent.

For the monthly organ recital of All Souls' Church, William E. Zeuch, of Boston, gave an interesting program, mainly of short numbers for the organ, which he played and registered with skill and discernment. He was assisted by Morris Burroughs, a boy soprano, who showed feeling and appreciation of the music he sang, which were something more than a lesson learned by rote.

William C. Heller, foremost among local pianists, gave his annual recital in Colonial Hall before an eager audience. A Grieg sonata, a group of Chopin numbers, and shorter pieces by Liszt, Henselt, Brahms and MacDowell were on the program. To a natural aptitude for the best in the literature of music for his instrument, he brought the results of steadily ripening experience and conscientious study.

Marie Bashian was the soloist at the Middlesex Women's Club, confirming the good reports that had preceded her from New York. Herself an Armenian, she was naturally at her best in her native songs and in those of Slavic origin, although she gave pleasure also in the French and English numbers.

French-American musicians of a popular local organization were heard in a varied program at the Opera House on February 26, in which the chief items were the one-act comic opera by Luigi Bordese, "Royal Dindon," and the two-act musical comedy by Blanche Girard, "La Repetition D'Athalie." Both productions were under the efficient musical direction of Telesphore Malo.

The previous evening the musical clubs of the Massachusetts Institute of Technology drew a large and manifestly appreciative audience to Colonial Hall.

A new concert band has been organized by William Aitken, who has brought together some of the best instrumentalists in the city with the intention of studying and performing the best music available for a band of the kind.

The Masonic Glee Club has taken on new enthusiasm under the inspiration of the recently engaged director, Albert E. Brown, and has become a remarkably well balanced male chorus of over forty voices. A public appearance, with an eminent soloist, is contemplated before the season closes.

S. R. F.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Lynchburg, Va., March 8, 1922.—Maryon Martin was director, stage manager, etc., for a performance of "Pinafore" given here by the Community Choral Club, William T. MacLeod, president, February 24. The Academy of Music here is the second largest auditorium in the state, and a splendid audience attended. Miss Martin expects to visit New York soon.

Marinette, Wis., March 3, 1922.—The Chappel Singers appeared February 14 before a large audience at the Gram M. E. Church. They gave a varied program of sacred and popular music, which was much applauded.

The Kouns sisters appeared at the Menominee Theater February 13, under the auspices of the music committee of the Menominee Women's Club, of which Mrs. Curry Prescott is chairman, and the American Legion. They were enthusiastically received.

There have been three concerts in this series, the last being the Elschuco Trio. Among other numbers the trio gave "Salut d'Amour," Elgar, and "Serenade," Widor. Mr. Breeskin, violinist, played "Souvenir Poétique," Fibich. A Hebrew melody and dance were greatly enjoyed. William Willeke gave the berceuse from "Jocelyn," and "The Swan," Saint-Saëns.

February 18 Eva Feldstein played her own arrangement of the waltz song from "Romeo and Juliet," at the regular meeting of the Women's Club in Goodman Hall, and responded to the enthusiastic encore with Musetta's waltz song from "La Bohème." A quartet composed of Mrs. William Schultz, Mrs. W. C. Campbell, Mrs. E. H. Redeman and

Mrs. H. E. Below sang Dudley Buck's arrangement of "Annie Laurie" and gave great pleasure. Mrs. E. J. Grandholm was an efficient accompanist.

Winsome Worthen is one of Marinette's busiest sopranos. She leads the choir in St. Anne Church, and is soprano soloist in the Pioneer Presbyterian Church. She is the pupil of her gifted mother, Harriet Munsell Worthen. She will take one of the leading roles in the pageant to be given soon after Easter.

Miami, Fla., March 6, 1922.—Clarence Eddy and his wife gave a recital Sunday at the residence of J. E. Penney, Belle Isle, where one of the handsomest organs in the South is installed. Admission to the concert was by invitation only. Mr. Eddy played numbers by Bach, Couperin, Martin, Bonnet, Saul and Dunn, and his own arrangement of "Volga Boatman Song." Mrs. Clarence Eddy, contralto, was heard to advantage in songs of MacDowell, MacFadyen, Sechi and Bohm.

Sybil Comer, daughter of Mr. and Mrs. M. H. Comer, of this city, visited her parents this season and sang at several private musicales. Miss Comer, who is Mrs. R. H. Buss in private life, is well known on the concert stage in Chicago and other cities. Her coloratura soprano is of rare quality and under splendid control.

Daisy Jean, the versatile Belgian artist, gave a series of delightful programs at the Royal Palm, the Halcyon, the Flamingo Hotels, and at the White Temple, under the management of Dr. Sigmund Spaeth, the New York music critic. These concerts were to aid the Caruso Memorial Fund, and received the appreciation so justly deserved.

An "Evening with Oratorios" was presented at the White Temple last Friday evening, under the direction of Charles Cushman. Songs from "Athalie" (Mendelssohn), "Stabat Mater" (Rossini), "Holy City" (Gaul), "Creation" (Haydn), "Samson and Delilah" (Saint-Saëns), "The Redemption" (Gounod), "Elijah" (Mendelssohn), first mass in B flat (Haydn), "St. Paul" (Mendelssohn) and "The Messiah" (Handel), were given by Gertrude Baker, Amy Rice Davis, Dorothy Mayer, Mrs. W. O. Chears, H. Kragh, Beatrice McCue and W. L. Stone (soloists), and the choir, with piano and organ.

A remarkable array of talent was displayed in the open program of the Miami Music Club Thursday evening, when Cadman's song cycle, "Morning of the Year," was presented. In the two parts—April and May—the solos were taken by Mrs. Eugene Romfh, Pauline Whitney Dunham, Mrs. John Livingston, Dorothy Mayer, L. D. Gates and Percy Long. Lila Smith revealed a beautiful voice in her singing of "Charmant Oiseau," with flute obligato by Mr. Wummer, of Pryor's Band.

The second of the Philpitt Artist Series found the Central School auditorium crowded for Sousa's Band. There were two concerts, one especially for the school children, who were favored with special priced tickets through the generosity of Mr. Sousa, and the other an evening program.

The third of the Philpitt concerts was a joint recital, Monday evening, in the Central School auditorium by Mana-Zucca, pianist-composer, and Frederick Gunster, tenor. Eleanor Clark played the accompaniments except for two of Gunster's numbers, "Top o' the Morning" and "The Old Mill's Grist," by Mana-Zucca, for which the composer presided at the piano. After the recital the artists and a large number of friends were entertained at the lovely home of Grace Porterfield Polk, "Harmonia," on Biscayne Bay.

Katherine Dungan's fine contralto was heard to advantage in "If Flowers Could Speak" (Mana-Zucca), and "I'm Wearying for You," at the White Temple, where Mrs. Robert Seymour gave an interesting talk on "Dramatics." Mrs. Dungan's talented daughter, Olive, presided at the piano.

Marie Whittmore, pianist and organist, from Petoskey, Mich., has opened a studio at her home, 255 Northeast Thirty-fifth terrace. Miss Whittmore studied with Mme. Henry, of Cornell University at Iowa.

Sherman Hammatt, director of the department of dancing at the Miami Conservatory, has organized a group of twelve girls and four boys to study with him for exhibition purposes.

The exhibit of paintings and sketches of Gordon Ertz which have beautified the conservatory salon during the past week warranted admiration from the guests who visited the conservatory. Bertha Foster, founder of this school of music, served tea, and was assisted by her able faculty.

The weekly organ recitals of Bertha Foster in the Trinity Episcopal Church are drawing a crowd of grateful listeners, passersby and music lovers, who drop in Thursdays at noon to refresh themselves with music. Miss Foster's program Thursday included "Allegro Symphonique," Faulkes; "Morning Serenade," Lemare; "Funeral March," Chopin; "Pilgrim Suite," Dun. Beatrice McCue, contralto, assisted with "Robin, Robin, Sing Me a Song," Spross; "Deep River," Burleigh; "Happy Song," Del Riego.

Miss McCue is a recent addition to the conservatory, succeeding Cora Germain as head of the voice department. She possesses a charming personality, and has won a host of friends. Her voice is big and vibrant.

The pupils of Zae Arbutus Wilson gave a soiree musicale in her studio at the Christian Church. Dorothy Majowsky, Mattie Ware, Mary Singleton, Margaret Cox, Althea Harris, Othello Prather, Edith Macker, Albertine Summers took part. The following artists assisted Mrs. Wilton in giving her musicale: Adelaide Clark, contralto; Prof. M. B. Gordon, whistler; Walter Witko, violinist; H. E. Keith, pianist; Lloyd Wilson, baritone, and the Philharmonic Orchestra.

Last Friday evening a unique reception was tendered Mrs. Michel Gobert, of New York, by Mr. and Mrs. Irwin Cassel, of 226 Twenty-second street, Northeast. Mrs. Irwin Cassel, better known as Mana-Zucca, always displays originality in everything, and the special feature in refreshments embraced a "Hot Dogteria." The musical program was furnished by Robert Zoll, bass, who sang "If Flowers Could Speak"; Alex Riach, Percy Long, who sang "Rachem" (with violin obligato by Mrs. Cromer), Mana-Zucca at the piano; Beatrice McCue, whose glorious voice was heard in "Deep River," by Burleigh. Mana-Zucca was delightful in a group of "Pianologues," which she performed in her inimitable style. Those present were Mr. and Mrs. Walter Comfort, Mrs. Fred Rutty, Helen Bertram, Mr. and Mrs. Ernest Philpitt, Mr. and Mrs. Lutz, Mrs. Wooster, Mr. and Mrs. Axelrod, Mr. and Mrs. Charles Cushman, Mr. and Mrs. Alex Riach, Mr. and Mrs. Daniel Cromer, Mrs. Ray Cassel, Mr. and Mrs. Max Newberger, Mr. and Mrs. John Clauson, Mr. and Mrs. Floyd Knight, Mr. and Mrs. Bandler,

Mr. and Mrs. Robert Zoll, Emily Byrd, Sherman Hammatt, Mr. and Mrs. Rosenbaum, Mrs. Penney, Mr. and Mrs. Rosenwasser, Pat Conroy, Mrs. L. B. Stafford, Mr. and Mrs. Van der Loht, Mr. and Mrs. Percy Long, Mrs. Walter Arrington, Beatrice McCue, Bertha Foster and Mr. and Mrs. Ralph Polk.

At the meeting of the League of American Pen Women Friday afternoon, Corinne Faudel, pianist; Marjorie Cole, violinist; Mrs. Guy McCabe, singer and Grace Porterfield Polk, composer and singer, furnished the musical program. Mrs. Guy McCabe, of Philadelphia, specializes in children's songs and received warm appreciation for her lovely offerings.

Mobile, Ala., February 26, 1922.—Under the auspices of the Lamar Y. McLeod Post of the American Legion, Alice Baroni, coloratura soprano; Lillian Pringle, cellist, and Edith Cullenberg, pianist, presented a very pleasing program, February 14. Alice Baroni delighted her audience by her personal charm and the loveliness of her voice which has a rich, resonant quality with an exquisite pianissimo and splendid breath control. Miss Cullenberg, as pianist and accompanist, was finished in her art, while Miss Pringle brought out all the beauty of tone of her instrument. The program rendered contained many interesting numbers.

The public rehearsal of the Mobile Frohsinn, February 15, was one of the musical events of the season. The selected program was rendered in an able manner by members of the Frohsinn and ladies' chorus with Mrs. James Wade Cox, accompanist, and the orchestra. The voices of Mrs. Fowler, Mrs. Ball, Mrs. Feeks, Mrs. Henry Wright, Mrs. Martin Nestor, and Mabel Heustis harmonized beautifully with the men's chorus. The soloists received hearty applause and were called for repeated encores. The program included numbers by the Frohsinn, mixed voices, a duet, and solo. Prof. A. J. Staub directed.

Sunday evening, the Dauphin Way Baptist Church began a series of song services planned for worship and to refresh the memory as to the authors of the old familiar hymns. The first of the series was devoted to the singing of hymns written by the blind author, Fanny J. Crosby, who wrote over two thousand hymns. The soloists were Mrs. J. D. Beverly, Mrs. O. V. Sims, Mrs. J. C. Goodman, Ruth Cunningham, and Mary Emma Nettles. Mrs. Horace W. Tingley, organist, was the able director.

The February recital of the Chopin Club met with the president, Mrs. G. A. Leftwich, February 16. Mrs. Leftwich opened the program, playing the well known "Sonata Pathétique," of Beethoven, and gave to it a breadth of interpretation and style which brought out the beauty and dignity of this number. The "Ave Maria," by Bach-Gounod, was beautifully sung by Mary Allen, followed by the "Romance in F," Beethoven, Georgia Sterling giving this lovely number on her violin. "Knowest Thou that Fair Land," by Beethoven, was sweetly sung by Marie McCarron. Mrs. Klinge was accompanist.

The program was concluded with a splendid rendition of Brahms' "Gavotte," played by Mrs. I. H. Wakeford.

K. R.

Muncie, Ind., March 4, 1922.—Under the auspices of the Matinee Musicale a sacred concert of great beauty and impressiveness was given Sunday afternoon at the First Baptist Church. The club has made a thorough study of Catholic, Protestant, Hebrew and modern church music, having had interesting and instructive numbers for its programs. Excerpts from these four programs were chosen and given to the public, which proved its interest and love of good music by filling the church to its capacity. An elaborate setting of the "Agnus Dei" by Bizet was sung with deep religious feeling by Mrs. Frank Lewellen, with Mrs. Olin Bell, organist; Mrs. Eugene Oesterle, pianist, and Mrs. Leonard Shick, violinist. "The Sounding of the Shofar," from the Hebrew New Year's service, was well rendered by the quartet, being aided by the skilful use of the cornet, representing the ancient ram's horn trumpet of the synagogue. Mary Studebaker's beautiful contralto, with its wealth of over tones, was particularly suited to the dramatic style of the number, "God Shall Wipe Away All Tears," by Sullivan. A double quartet, with E. Kinney Miller as soloist, sang the "Sanctus" from the "St. Cecilia" mass. This concert seemed to fill a long felt want in Muncie, so it was decided to have a similar one each month. The musicale, under the leadership of Mrs. Frank Van R. Bunn, has proved most successful, having doubled its membership since last year and established an enthusiastic junior department of over two hundred members.

H. B.

New Haven, Conn., March 7, 1922.—The chief musical attraction of the month was the recital given at Woolsey Hall on February 4 by Fritz Kreisler. He responded frequently to encores.

For the fifty-sixth year the Yale Glee Club gave its junior promenade concert, ably assisted by the banjo and mandolin clubs. The glee club never sang better, and in attack, expression and tonal quality was unusually fine.

H. Stanley Knight and Ellsworth Grumman, professor and instructor in Yale School of Music, gave a recital for two pianos February 12 in Sprague Hall, where every available seat was taken. The compositions were new, some never having been played in this country before. The performers were at their best and gave brilliant readings of the scores, and were obliged to repeat the "Rhapsodie Francaise" by Florent Schmitt.

On February 13 John Barclay assisted Arthur Whiting, who gave his third program at Sprague Hall. Schubert, Brahms, DuParc, Chausson and Debussy compositions comprised the program with a group of Scottish and Irish songs at the end. On February 27 the assisting artists were Carl Towbin, first violin; Karl Kraeuter, second violin; Nicolai Moldavan, viola; Percy Such, cello; Georges Grisez, clarinet. They played the quintet, B minor, by Brahms; "Italianische Serenade," G major, by Wolf; quintet, E. flat major, by Schumann.

On February 17 the St. Ambrose Music Club made merry in honor of its twenty-fifth birthday and had a real cake, which was found to contain a pin of the National Federation of Music Clubs for the founder and first president, Mrs. Alverd E. Winchell. Among the speakers were Mrs. George Hail, recording secretary of the National Federation of Music Clubs; Mrs. F. S. Wardwell, president of "The Empire District"; Carolyn Kahari, chairman of the publicity committee of Massachusetts State Federation of Music Clubs; Mrs. John C. Downs, president of the Connecticut State Federation of Music Clubs; Mrs. Albert S. House, vice-president of the Connecticut State Federation, chairman of Connecticut State Extension Committee, and many other

prominent officials. The soloists were Marguerite Allis and May Bradley Kelsey, both of whom responded to encores. "Lift Thine Eyes," from "Elijah," was impressively rendered by Sarah Tarleton Fiske, Caroline Thorpe and Grace Walker Nichols.

Oklahoma City, Okla., (See letter on another page.)

Oxford, Ohio, March 5, 1922.—Theo Karle, tenor, gave a song recital at Western College, March 4. He was warmly welcomed by his Ohio friends, who remembered his singing in the Methodist Centenary Pageant in Columbus during the summer of 1919. Mr. Karle included on his program a song, "Quando ta canti," by Pier Tirindelli, of the artist faculty of the Cincinnati Conservatory of Music.

H. H.

Phoenix, Ariz., February 26, 1922.—The Russian Grand Opera Company, heralding from the Orient, gave two performances in Phoenix February 20 and 21. "Carmen" and "Pique Dame" were the productions offered and proved to be among the season's most noteworthy musical events here. The orchestra, under the able leadership of Mr. Feurst, deserves special mention.

Henry Souvaine, pianist, and Penelope Davies, mezzo soprano, gave a series of charming recitals in Phoenix and vicinity during a week here, under the auspices of the National Advancement of Music. The concerts were given under the local management of Eugene Redewill, of Redewill Music Company.

The Dunbar Opera Company is giving excellent performances of light operas at the Elks' Theater. Gilbert and Sullivan's "Mikado" is on the program for the ensuing week.

The Bohemian Club, Eugene Redewill, manager, announces Leopold Godowsky in recital April 24.

H. M. A.

Pine Bluff, Ark., March 1, 1922.—Music Week was observed with the customary "sings," orchestral and band concerts, private recitals, a concert by Lenora Sparkes and another by the Dunbar Quartet. Miss Sparkes also gave a concert over the wireless, there being a dispensing station in Pine Bluff.

The State Federation of Music Clubs met here February 23 and 24. On the first evening there was a concert and reception by visiting delegates. The second day was spent in the usual business routine, and at noon an elaborate "butterfly" luncheon was given to more than a hundred guests. For 1922-1923 the following officers were elected: President, Mrs. Walter Simmons, Pine Bluff; first vice-president, Mrs. J. W. Brown, Camden; second vice-president, Mrs. George Bell, Nashville; recording secretary, Mrs. R. A. Tate, Little Rock; treasurer, Mrs. White Jackson, Jonesboro; corresponding secretary, Mrs. Guy Busenbarg, Pine Bluff; auditor, Miss Eichbaum, Fort Smith; honorary president, Mrs. Harry Howard Foster, Little Rock. Fort Smith was designated for the spring meeting of 1923.

B. M.

Portland, Me., (See letter on another page.)

Portland, Ore., (See "Music on the Pacific Slope.")

Poughkeepsie N. Y., March 1, 1922.—Poughkeepsie

took on a Metropolitan atmosphere for the month of February, to judge by the number of concerts given.

On February 5 there was a sacred concert at the First Baptist Church, when Amy Ellerman, contralto, and Calvin Cox, tenor, of New York, gave several solos and duets. Harry W. Watts, organist of the church, was an able accompanist and played the offertory solo.

On February 6 the Elshuco Trio of New York (Elias Breeskin, violin; Willem Willeke, cello, and Aurelio Giorni, piano) played at Vassar College before a large and enthusiastic audience which demanded five or six encores.

On February 8 a concert was given in Masonic Temple under the auspices of the National Society for Broader Education. The artists—Florence Otis, soprano; Pauline Watson, violinist, and Muriel Tilden, pianist (the last named a graduate of Vassar, where she last year received her A. M. in music while holding the Marston Fellowship)—gave a program of vocal and instrumental music which was very favorably received.

On February 10 Rachmaninoff played. The High School auditorium was packed, and since the first visits of Paderewski there has not been such enthusiasm.

On February 11 the the Dinevor Welsh Concert Company entertained at Trinity Church, and on February 15 the Orpheus Society of male voices gave the first of the winter concerts with Blanche Da Costa, lyric soprano, and Helen Crandall, pianist, of New York, as assisting artists. Harry W. Watts, pianist and organist of this city, was the accompanist, and Andrew Jessup Baird conducted and gave a delightful group of piano solos.

On February 16 William Wade Hinshaw, manager of the Society of American Singers, came to Vassar and presented Percy Hemus and an all-star cast of singers in "The Impresario" (Mozart), with the aid of Sam Franko and an orchestra of eighteen men. This was an anonymous gift to the college and proved one of the greatest treats of the year.

On February 24 Chief Caulopolitan, baritone of the Metropolitan Opera Company, and Charles Gilbert Spross gave a concert at the High School auditorium under the auspices of the Poughkeepsie Rotary Club, where a capacity audience greeted a widely varied program of opera arias, songs of Indian theme and melody, combined with classic piano solos. Mr. Spross has also recently played for the Mozart Society for its musicale at the Hotel Astor in New York and at the White House, where he acted as accompanist at a musicale given by President and Mrs. Harding.

Two local artists, Marion Yeager and Eva Swartfiger, recently gave a song recital interspersed with humorous and dramatic readings.

On February 27, at the Hedding Methodist Church, a concert was given by Marguerite Baker, soprano; Mrs. Harry Cotant, soprano; Adele Marshall, contralto; Howard Gibbs, tenor, and Walter Lowe, baritone. The program was arranged by Harry W. Watts, who was the accompanist, assisted by Richard De Sylva Northrop, violinist, and Mrs. Oscar Seaman, who gave dramatic readings. Others

(Continued on page 58)

ELLY NEY



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Elly Ney

Musical Comedy - Drama - Motion Pictures

MUSIC FESTIVAL WEEK AT RIALTO.

This is Festival Week at the Rialto, arranged by managing director Hugo Riesenfeld in conjunction with the Super Paramount week in which revivals of film masterpieces are shown. Mr. Riesenfeld has two orchestras and three conductors. The program starts at twelve o'clock at noon and continues until midnight. It is the most elaborate and pretentious musical offering that Mr. Riesenfeld has ever arranged for his theaters.

On Sunday last the festival opened with the "Tannhauser" overture, Hugo Riesenfeld conducting; the feature was "The Miracle Man."

Monday, Josiah Zuro was the conductor, offering Tchaikovsky's "Romeo and Juliet"; the film was John Barrymore in "Doctor Jekyll and Mr. Hyde." "An Irish Tune from County Derry," arranged by Grainger, was played by the string quartet. Marion Lax, soprano, and Martin Berfel, tenor, were the soloists.

Tuesday, Joseph Littau wielded the baton. His selection was Liszt's second Hungarian rhapsody. The feature was "Old Wives for New." "Madame Butterfly," a film opera, was given an elaborate presentation.

Wednesday, Hugo Riesenfeld was again the conductor for the day. "Carmen," the film opera that was shown several weeks ago and met with such favor, was made the feature of the program. The film was "On with the Dance," an elaborate picture with Mae Murray as the star.

Thursday (today) Mr. Zuro again leads the orchestra, the overture being Liszt's "Les Preludes." The film feature is "Don't Change Your Husband." "La Tosca," another film opera, is given prominence on the program.

Friday (tomorrow) Mr. Littau will conduct; the overture will be the "Rienzi," and the film feature, "Behold My Wife." Saturday Mr. Riesenfeld and Mr. Zuro will alternate at the conductor's desk, the overture being Tchaikovsky's "1812" and the feature film, "Male and Female"; Inga Wank, mezzo, and Martin Berfel, tenor, will be the soloists.

This week will certainly show to what extent the musical programs in the picture theaters have grown. So far the attendance has been so great that it would not be surprising if the festival were to continue for another week.

"VOLTAIRE."

The most interesting opening for last week, without a doubt, was Arthur Hopkins' production of "Voltaire," at the Plymouth Theater, a romantic comedy by Leila Taylor and Gertrude Purcell. Robert Edmond Jones is responsible for the one set he has used, and it is always thoroughly understood that when Mr. Jones has charge of an Arthur Hopkins' production the theatergoer is to see something out of the ordinary.

"Voltaire" has many things to recommend it. There are all too few historical plays produced and these few incidents in the life of the great Frenchman make a good evening's entertainment. The story deals with about twenty-four hours' happenings at the country home at Ferney, the estate of the great Voltaire. The cast is headed by Arnold Daly, and the other members of the company are equally competent in their various roles. "Voltaire" will not prove a big drawing card, nor will it have any very great appeal to the average audience, and more the pity because it is worth while.

"UP IN THE CLOUDS."

"Up in the Clouds" closed at the 44th Street Theater March 18, and has gone to Philadelphia. It has been a tremendous success in other cities, especially in Boston and Chicago. This has proved a rather bad season in New York for many good plays, and "Up in the Clouds" is one which has had to go by because the cost of production could not be met longer. Because of the illness of Grace Moore, the show was advertised to close on Wednesday night, March 15, but fortunately there was one in the company who was ready to step right into the leading part. Florence Hedges was quite captivating in the lead, giving successful performances for the remainder of the week. Her natural grace and charm, her spontaneity and vivaciousness, as well as her sweet voice, made a real hit.

NOTES.

Henry Myers, the young playwright who has come into considerable notice on account of his production, "The First Fifty Years," now showing at the Princess Theater, not only received excellent notices from the entire daily press, but last week when the weekly magazines added their voices it was also found that almost without exception he was praised for his first play. The organization at the Princess, too, is unique; the managers, Mr. Hart and Mr. Strauss, are two young men recently graduated from Columbia University. Mr. Myers is a Columbia boy also. They represent one hundred per cent. American.

The Hippodrome is reported to be ready to close within another few weeks. The three hundred and fiftieth performance has already been passed. This season is shorter than formerly, but it seems to be the usual tendency among the theaters to have an early closing.

Ethel Levey is coming to America to be starred in a musical piece entitled "Go Easy, Mabel." It will open some time in April.

Reports state that the famous French actors, Lucien and Sacha Guitry, will come to America for a short season under the management of the Selwyns. Arrangements are being completed to have this notable father and son appear in New York for four weeks in December. It will be their first trip to America.

The Capitol Theater sends out the notice that Fred Fradkin will assume the duties of concertmaster of the Capitol Grand Orchestra beginning this week. It will be remembered that Mr. Fradkin was connected with the Boston Symphony Orchestra and was very conspicuous during the recent strike of that organization.

A Ben Turpin comedy, "Step Forward," is the feature at the Strand this week. The Strand Male Quartet is singing a special prologue.

THE CAPITOL.

First honors on the program at this theater last week go to the charming arrangement that S. L. Rothafel gave to

the dance number, "Caprice Viennois." The settings were made by Clark Robinson, and of course the fine lighting effects were Mr. Rothafel's idea. Oumansky and Gambarelli interpreted the famous Kreisler music, and although Gambarelli's dancing lacked originality and she failed to introduce anything new in the number, still she was graceful. She has a certain lightness that undoubtedly appeals, and considering the fact that she has been dancing every day for almost two years at this theater, it is but natural that she oftentimes repeats her steps. This part of the divertissement received the biggest applause of the evening.

Thomas McGranahan, tenor, appeared for the first time, and Lilly Kovacs played a return engagement. She made such a splendid impression three weeks ago at her debut that it is not surprising Mr. Rothafel gave her a second appearance. She is a young woman of about twenty years of age, who possesses considerable musicianship and plays with a brilliancy that is delightful for so young an artist. She deserves success.

There were some colorful pictures shown after the Capitol News, entitled "California." While each scene, one more gorgeous than the other, passed across the screen, the orchestra played selections from Victor Herbert's "Natoma." These various melodies are indeed lovely. The feature picture was a Goldwyn production, "The Glorious Fool." This week the feature is a Rex Ingram production of that popular play, "Turn to the Right."

THE STRAND.

Rex Beach's romance, "Fair Lady," founded on his novel, "The Net," was the film attraction which drew large audiences to the Strand last week and certainly proved thrilling enough to satisfy even the most blasé. It deals with the undying hate and love of vengeance of the Sicilian and the scene of the vocal prologue was laid in a Sicilian garden. Carlo Ferretti, baritone, sang Di Capua's "Torna Surriento" with verve. In the picturesque costume, with the guitar slung across his shoulders, he looked and sang the part commendably. The return of Estelle Carey, soprano, was made a pleasing feature with Oliver's "Come to the Dance," which proved well suited to her voice. "Les Preludes," by Liszt, was the opening number, played by the Strand Symphony Orchestra, Carl Edouarde conductor, with unusually fine effect. Some interesting "Odds and Ends," the regular Mark Strand Topical Review, without which no Strand program would be complete, a Harold Lloyd comedy revival and the organ solo, played by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard, were the remaining numbers on the bill.

THE RIALTO.

On the program at the Rialto Theater last week the unusual was provided in the solo which Daniel Maquarre, flute virtuoso, gave, the selection being Francois Doppler's "Fantaisie Pastorale Hongroise." Mr. Maquarre proved himself a finished artist, giving much pleasure by the excellence of his playing and the artistic worth of his interpretation. The Rialto Orchestra, with Hugo Riesenfeld and Joseph Littau conducting, gave a delightful rendition of the "Sakuntala" overture of Goldmark. Gladys Rice, soprano, gave DeMoya's "The Song of Songs" in her usual good style. The remainder of the program comprised the Rialto Magazine, Ethel Clayton in "The Cradle" and the final installment of "The Mistress of the World."

THE RIVOLI.

The feature picture, "The Green Temptation," starring Betty Compson, was an uncommonly good film and dominated the entire program. The story not only held the interest, but also in many respects it is better than most of the pictures shown lately. The acting of Theodore Kosloff was the best thing that he has done on the screen, despite the fact that he starred in a special production shown at this theater several weeks ago, which at that time was considered the superior production and showed very intelligent action on Mr. Kosloff's part. The program was long, due to the fact that the impossible film, "The Mistress of the World," a fiasco, took up considerable time. The usual musical presentation was limited to just two numbers. By the way, this German thriller was reported to have been in fifty-two reels originally and was cut to twenty for its American showing. After the first week there were additional cuts and last week it was the bare-bone story, and the third and fourth serial were combined.

Fred Jagel, tenor, sang "I'll Sing Three Songs of Arab" as his number. The delightful old ballad was pleasingly rendered. Mme. Victorina Krigher again offered a special number, Brahms' "Hungarian Gypsy Dance." The feature was so thoroughly enjoyable that it mattered very little what else there was on the program, but, as usual, dance numbers and the vocal solos are always in good taste and harmonize with the program.

CURRENT NEW YORK MUSICAL ATTRACTIONS.

"BLOSSOM TIME," Ambassador. Operetta.
"BLUE KITTEN," Selwyn. Musical comedy.
"BOMBO," Jolson. Al Jolson as the star.
"CHAUVE-SOURIS," Forty-ninth Street. Balieff's Russian Company.
"FOR GOODNESS SAKE," Lyric. Musical comedy.
"GET TOGETHER," Hippodrome. Extravaganza.
"GOOD MORNING, DEARIE," Globe. Musical comedy.
"MARJOLAINE," Broadhurst. Musical play.
"MUSIC BOX REVUE," Music Box.
"SALLY," New Amsterdam. Musical comedy.
"SHUFFLE ALONG," Sixty-third Street. All negro revue.
"TANGERINE," Casino. Musical comedy.
"THE HOTEL MOUSE," Shubert. Musical comedy.
"THE PERFECT FOOL," Cohan. Ed Wynn's show.

MAY JOHNSON.

Pavloska to Sing in "Norma"

Irene Pavloska, one of the busiest members of the Chicago Opera Association, has been selected for the important role of Adalgisa in the company's revival of "Norma," which will take place in the near future.

AMUSEMENTS

SELWYN THEATRE Now

Sunday Nights, Mar. 19, 26, Apr. 2, at 8:30; Tues. & Fri. After, Mar. 21, 28, 29, 31; Apr. 4, 7, at 3.

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"PAY DAY"

THE STRAND SYMPHONY ORCHESTRA

Carl Edouarde, Conductor

World's Largest and foremost Motion Picture Palace

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B'way at 51st St. "Subway to Door" EDW. BOWES. Mng. Dir.

Week Beginning Sunday, April 2.

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WILL ROGERS in "A POOR RELATION"

A Goldwyn Picture

CAPITOL GRAND ORCHESTRA ERNO RAPEE Conductor

Presentations by S. L. ROTHAFEL

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Theatres under the direction of Hugo Riesenfeld

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POLA NEGRI

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ORIGINAL PIANO TRIO—"The Lamplighter"

RIVOLI CONCERT ORCHESTRA

Friedrich Stahlberg and Emanuel Haer conducting

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Orchestral and Vocal Selections

FAMOUS RIALTO ORCHESTRA

HUGO RISENFELD and Joseph Littau conducting

CRITERION | Broadway at 44th St. | Continuous Noon to 11 P. M. | Seventh Big Week

"THE LOVES OF PHAROAH"

Directed by Lubitch

with Emil Jannings, Dagny Servaes, Paul Wegener, Henry Liedtke.

Egyptian Temple Dance—Intimate Orchestra

Another American Orchestral Society Concert

On March 12 the American Orchestral Society, under the baton of Conductor Dirk Foch, gave its fourth concert at Cooper Union under the auspices of the People's Institute Concerts. The program included the Schumann's fourth symphony, "Death and Apotheosis" of Strauss, and the second Hungarian rhapsody of Liszt. A capacity audience was present.

Ney's Playing "Grand"

Elly Ney has found an admirer who has succeeded in condensing all of the eulogies heaped on this fine pianist into a sentence. After her recent appearance in Chicago, Mme. Ney was greeted by this enthusiast, who, on being introduced, intoned as follows: "Gee, you're playin' is the grandest thing I ever heard in my young life!"

Meadville to Hear Patton

Fred Patton has been engaged by the Meadville, Pa., Choral Society to sing the bass solos in "The Messiah," which will be given by that society on April 6. This will be Mr. Patton's first appearance with the Meadville organization.

Godowsky Appears Almost Nightly

"As busy as Leopold Godowsky" promises to be a new standard simile before long. On his present concert tour to the coast Mr. Godowsky is appearing almost every night. Five recitals a week seem to be the usual schedule.

Hurlbut Pupil Engaged

Charles Wood, tenor, a pupil of Harold Hurlbut, the de Reszke disciple, has been engaged as soloist with the University Glee Club of Brooklyn, for its concert at the Auditorium in April.



MOZART'S "COSI' FAN TUTTE" AT THE METROPOLITAN.

(In center) Florence Easton (right) as Fiordiligi, and Francesca Perulla as Dorabella. (Left) George Meader as Ferrando. (Right) Lucrezia Bori as Despina. (Photos © Mishkin.)

METROPOLITAN OPERA

(Continued from page 32)

Berati as an old woman, Grace Anthony as a young woman, and Minnie Egner as a maid. Roberto Moranzoni conducted with verve and took a curtain call with the principals.

SUNDAY NIGHT CONCERT, MARCH 26.

The nineteenth Sunday night concert presented a program that recalled the commencement exercises of the music department of some school or college where Main street flourishes. That applies to the length only, yet one might find in the program of the commencement exercises much of the music that the many artists listed to take part in this weekly demonstration of the Metropolitan presented. The no-encore rule established was promptly broken in the case of the pianist, who had much applause, as did all the artists who took part. The pianist seemed to be favored for all the other artists did not have to "double" in the first and second parts of the long program. To show the extent of this, the list of artists included Erwin Nyiregyhazi, pianist; Yvonne D'Arle, soprano; Raymonde Delaunoy, mezzo soprano; George Meader, tenor; Carl Schlagel, baritone; Anne Roselle, soprano; Augusta Lenska, mezzo soprano; Johannes Sembach, tenor; Giovanni Martino, basso, and the Metropolitan orchestra, Wilfred Pelletier, director.

This roster of artists gave a splendid program, the audience was pleased, and the claquers had a glorious night of it. It seemed as though the non-encore rule was supplanted by three recalls of each artist, which consumed about as much time as did the usual display of duplicates of an artist's efforts. However, the time consumed was only two and a half hours, a betterment by thirty minutes over the previous concert where three hours were necessary to complete the regular program and the repeats, due to the demands of the audience or those employed to make recalls.

But why so much in one night? Quantity does not seem to fill the Metropolitan as was shown last night. Quality will fill it every time an announcement is made that something good is to be presented. The artists were unusually good, it must be admitted, but why the display in numbers—two singers and the orchestra can draw just as many as ten, and give a splendid hour and a half of real enjoyment.

Ruffo's Last New York Concert

Titta Ruffo's last concert in New York this season will take place at the Hippodrome, Sunday evening, April 2. On this occasion Mr. Ruffo will be assisted by Graziella Pareto, the Spanish coloratura soprano of the Chicago Opera.

After his appearance on April 5 in the "Barber of Seville" at the Metropolitan Opera House, Mr. Ruffo will leave immediately for a two weeks' concert tour in the west, returning to New York on April 21 and sailing at once for London, where he will sing three concerts in Albert Hall, on May 12, 31 and June 11.

Richard Burgin Warmly Praised

At the eighteenth concert of the Boston Symphony Orchestra, Richard Burgin, concertmaster, played the solo for violin in Mozart's "Haffner Serenade," bringing the following commendation from Philip Hale in the Boston

Herald: "No finer violin playing than that of Richard Burgin in Mozart's 'Serenade' has been heard here in recent years. It was fine in its delicacy and grace, in its understanding of the Mozartian music in the 'gallant' manner, in its acceptance of the music for what it was worth, and its avoidance of anything incongruously important. Charming fes-



RICHARD BURGIN,

Concertmaster of the Boston Symphony Orchestra.

tival music of the eighteenth century, charmingly played, with an accuracy that was never pedantic, with an ease and good fellowship, as if the violinist had been one of Elizabeth Haffner's wedding guests, in the andante, had been filled with gentle sentiment, seeing the bride."

Erna Merians a Promising Soprano

The young soprano, Erna Merians, gave a concert recently at the Hotel McAlpin in association with A. Feuer, tenor, and a large audience evinced much pleasure at the performances of both concert givers. Miss Merians has a dramatic soprano voice of range and volume, and revealed much temperament and feeling. She sang several arias by Puccini, some German classical songs, and an aria by Handel. Miss Merians purposes to go to Italy next fall for the purpose of finishing her training there, as she intends to devote herself to grand opera.

May Mukle Scores in Norwich

"From the first she showed herself a cellist of sound attainments, with ample technique and undeniable musicianship," so wrote the critic of the Norwich Evening Record on the day following May Mukle's appearance in Norwich, Conn., February 15. According to the Bulletin, Miss Mukle won the enthusiastic approval of a large audience, whose insistent calls for encores lengthened the program to extra numbers.

CONCERT ANNOUNCEMENTS

Concert of Compositions by

BORIS LEVENSON

Russian Composer

AEOLIAN HALL

Monday evening, April 3, at 8.15

assisted by

Viola Lessier, contralto Margarita Selinsky, violin
Sergei Radamsky, tenor Vladimir Dubinsky, cello

and

The Russian String Quartet
Steinway Piano Used

Reserved Seats at Box Office

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

John McCormack, Tenor, March 16

Evening Mail
It was in his Bach, however, that the tenor revealed his greatest art.

Evening Post
He seemed somewhat out of his element when he sang "Mein liebster Jesus ist verloren" and "Nimm mich du zu eigen hin" from two of Bach's cantatas.

Alice Verlet, Soprano, March 17

Tribune
Her voice, fresh and well preserved, was effectively used.

Herald
She has a lovely natural voice, although it seems to have lost some of its freshness.
Evening World
Her voice was not so fresh as it once was.

Miron Poliakin, Violinist, March 19

New York Herald
Mr. Poliakin showed again admirable breadth of conception.

Evening Journal
His playing lacks breadth. Chiefly

Henrietta Conrad, Soprano, March 21

Tribune
Her upper notes were unusually sonorous.

American
Her high tones sounded somewhat strident.

Emma Calvé, Soprano, March 21

Evening Post
Mme. Emma Calvé has been heard in several recitals in New York during this winter, but at none has she sung more beautifully and expressively than she did yesterday afternoon.

Herald
Mme. Calvé was not in such excellent voice conditions as she was at her first recital.
Evening World
Her singing not so satisfactory as at her first appearance.

Frieda Hempel, Soprano, March 21

Times
Mme. Hempel seemed to be in the best of voice.

Evening Journal
Mme. Hempel was not in quite her best voice. Her forlorn lack of something of brilliance. Her "Mondnacht" of Schumann was a little disappointing.

Ilse Niemann, Violinist, March 23

Evening Post
Miss Hempel's wonderful voice was in excellent condition, her vocal technique appeared to be flawless, and she seemed to be at the summit of her artistic powers. . . . She showed the requisite brilliance of style to make them (horrid airs) fully effective.

Herald
Her tone was large and generally firm.
Evening Mail
A full, sonorous tone.

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ACROSS THE COUNTRY

(Continued from page 55)

taking part were Anna Bedford, Frederick Tripp, Vera Wells, Francis Doran and Mrs. Frederick Helm, Jr.

On February 19, the first of a series of musical programs was given at Christ Episcopal Church, with Mme. Buckhout, New York soprano, as soloist. She sang the Grieg setting of "Jesu, Friend of Sinners," with violin obligato played by Richard De Sylva Northrop. The program consisted entirely of Grieg selections.

The Vassar Glee and Mandolin Club gave a concert on the morning of February 18 to entertain the guests at the Junior Promenade, and on February 22, for the benefit of the Vassar Endowment Fund, a musical was given in the White Parlor of the Y. W. C. A., by Ednah Geer, soprano; Editha Underhill, mezzo contralto; Charles W. Pollard, tenor, and Cecil Wright, baritone, assisted by Alice Parker Allen, cellist (Vassar, '25), and E. Harold Geer, the organist at Vassar College, who acted as accompanist. Arthur Whiting's song cycle, "Floriana," from "Overhead in a Garden," by Oliver Herford, was delightfully rendered by the quartet and several solos were also given.

A musical study club has been organized under the supervision of Mrs. L. S. Whitney (Ethel M. Baker). Weekly meetings, involving a study of the history and appreciation of music, will be held.

Robert S. Flagler, pianist and organist of Christ Church, has just written four songs, about to be published by Schroeder and Gunther, New York. They are "Spring Song," "The Waves," "Autumn Song," and "The Sea with Its Pearls."

San Antonio, Tex., March 1, 1922.—Mrs. Nat Goldsmith arranged an interesting program for the Tuesday Musical Club, which was given February 21. The participants were the String Players, Bertram Simon conductor, who played the Quintet from "The Mastersingers" (Wagner), "Norwegian Melodies" (Grieg) and "Mock Morris Dance" (Percy Grainger); Mme. Frida Stjerna, who read a paper on "Chamber Music," and Roy Repass, pianist, who played the concerto in E flat major (Liszt), Mrs. J. W. Hoyt played the second piano for the latter.

Emilio de Gogorza, baritone, was presented by the San Antonio Mozart Society, Mrs. J. B. Hornberger president, February 22. He fulfilled all expectations. His numbers were given with finished artistry and with remarkable breath control. Encores were necessary after each of the three groups—one number, "Cargoes" (Tom Dobson), had to be repeated—and the final one was the well known "Largo al factotum," for which he received an ovation. The program contained many songs never heard in San Antonio before. Helen M. Winslow, at the piano, gave capable support. The Mozart Society appeared for the first time under the baton of its new director, David Lee Ormesher. Their numbers were given with precision and finish, with splendid attacks and releases. The numbers received much applause, and for an encore an unusual arrangement of "The Rosary" was sung. Eleanor Mackensen, accompanist for the society, gave her customary capable support.

Frederick King presented his pupil, Mildred Hardy Duggan, in organ recital in Trinity Methodist Church, February 23, assisted by William A. Turner, tenor. Miss Duggan played numbers by Bach, Liszt, Ravina, Nevin, King, Smart, and Lemmens. Mr. Turner sang "The Lord Is My Light" (Speaks). The program was greatly enjoyed.

Carmen Gorjux, soprano, appeared in recital, February 23, assisted by Ruth Blanco, violinist; Eddie Martinez, cellist; Hilda Lemberg, soprano; Frank Santillana, tenor, and Julia Gorjux and Aurelia Abila, dancers.

An interesting program was given by the Hertzberg Musical Club, Margaret Earthman president, February 25. The synopsis of "Madame Butterfly" was given by Margaret Earthman, "La Boheme" by La Rue Loftin, and a paper on "The Rise of Opera" by Floy Menger. Records by Farrar, Caruso, and Galli-Curci were played.

The following students of the San Antonio College of Music gave the program February 26, at the regular Sunday afternoon exercises in public playing; pianists (pupils of John M. Steinfeldt)—Beatrice Morin, Jessie Belle Spring, Rose August, Estelle Alexander, Taylor Chandler, Ellen Frances Frizzell, Anna Hunter, Adelaide Betancourt, Isabelle Stephens, Helen Hartman, Edna Krueger, Lotie Brinkman and Jimmie Steele; violinists (pupils of Bertram Simon)—Marion Kropp and John M. Steinfeldt, Jr.

Mme. Frida Stjerna, mezzo soprano, was presented by St. Mark's Choir Guild, February 26, in a program of sacred music, in St. Mark's Church. This was one of a series of special musical vespers services arranged by Oscar J. Fox, organist and choirmaster of the church. Mme. Stjerna's numbers were sung with her usual splendid artistry and musicianship. The choir is a splendid singing body, evenly balanced in the parts; the enunciation, also, is excellent, showing the very careful training given by Mr. Fox. Incidental solos were sung by Captain J. R. Kaiser, baritone, whose voice is of good ringing quality; Madeline Sanders, contralto; Margaret McCabe, soprano; Frank Welter, baritone, and Eric Harker, tenor, all of whom sang with unusual excellence.

Spokane, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., March 5, 1922.—Under the auspices of the Friday Morning Musical, Anna Case was presented in song recital at the Tampa Bay Casino on February 28. Her program was charmingly varied with French, Italian, Spanish and English songs, which included two of her own compositions—"Song of the Robin" and "Anhele" (Longing). The audience was large and representative, including many discriminating musical critics, and the spontaneous and hearty applause that greeted the artist was convincing evidence of its sincere approbation of her artistic

production. Miss Case was heard in Tampa four years ago and the size of the audience which she drew in her return engagement attested her popularity.

The Carreño Club of St. Petersburg made its annual visit to the Friday Morning Musical on February 24. The program was given in the Victory Theater to a large, appreciative audience. Living pictures from Tennyson, most exquisitely and realistically produced, were a delightful feature of this program. Much of the music was drawn from Tennyson's poems, beautifully woven into song. Appearing on the program were: Mary Ervin, Virginia Hall and Mrs. E. W. Weeks, piano trio; Mrs. Harry Fink, Mrs. R. L. Wilkinson; Dorothy Hershell, Mrs. Jessie S. Pamplin, Faye Wilkins, Mrs. J. George Young, Parthenia von Ostoff, vocal soloists; Miss Writhnocher, violinist; Mrs. Charles B. Crampton, Mrs. George E. Miller, Mrs. Jesse D. Thomas and Ida Trimble, quartet; Mmes. R. L. Wilkinson, A. L. Johnson, William Graeske, J. George Young, Sherman Rowles, C. E. Kemp, O. G. Heistand, L. A. Bishop, Dorothy Evans, Parthenia von Ostoff, Faye Wilkins and Miss C. B. Tripp, chorus; Mrs. E. W. Weeks, accompanist; Mrs. G. E. Miller, director; Anna Davenport, Mmes. J. George Young, William Graeske, G. E. Miller and Jessie Pamplin, accompanists.

Following the program, luncheon was served at the De Soto Hotel in honor of the St. Petersburg guests.

The Italian Harp Singers were the attraction of the Lyceum Course on March 2. They were heard by a large audience.

The Fisk Jubilee Singers were much enjoyed recently in several recitals.

The interest in the community "sings" held each Sunday afternoon at the Casino is well maintained under the leadership of Earl Stumpf.

The Sunday evening concerts at the Tampa Bay Hotel are a source of delight to the many who attend.

The Iris Grand Opera Company gave an excellent production of "Norma" at the Italian Club on February 24. Agnese was admirable in the title role. Others in the cast included Asta Mober, Albert Amadi, Nino Russi, Mathilde Renis. "Aida" was given in the evening with a splendid cast; Robert Ringling made a successful debut as Amonasro.

Between each act of "Clarence," a home talent show put on by the Woman's Club, Signora Hallie De Luca entertained the audience with a group of songs and was enthusiastically received.

The program of classic legends given by the Friday Morning Musical on March 3 was well worked out and presented in good style. The club orchestra, under Hulda Kreher's direction, played "Dance of the Sylphs" and "Intermezzo" from "The Atonement of Pan," by Henry Hadley, adding much to the pleasure of the program which was in charge of Helen Saxby.

Waterbury, Conn., March 5, 1922.—Recent local musical events include a concert by the Waterbury Singers' Club, a chorus of twenty male voices, under the direction of G. Loring Burwell of New Haven. The soloists were Victor Valenti of New Haven and Charles W. Platt of Waterbury. Mrs. W. P. Ogden was accompanist. Several humorous selections were given by members of the Alpha Club of New Haven, of which Mr. Burwell is also director.

Another pleasing concert was that given by Rollin P. Clarke, baritone; Mrs. Tyler Clark, accompanist; Howard Tracy, reader; Dominic Angelo, pianist; and a new orchestra, composed of Filomena Angelo, Awilda B. Tufts, Rose Martone, Joseph Kerrigan and Herman Goldberg, violinists; Hilman Sonnekall, viola; Carl Drescher, flute, and Joseph Sedar, cello. One of the orchestral numbers was an original composition by the leader, Dominic Angelo. This was a community concert, under the auspices of citizens of the Overlook section.

At the First Congregational Church, a fine musical program was given on January 29, by the choir, assisted by Florence Suder, violinist. Gounod's "Gallia" was a prominent feature of the program.

A series of music lecture-recitals is being given here on the first Thursday of each month by Prof. Ellsworth Grumman, of Yale University. Two have already been given, the first on the classic period, January 5, and the second on the romantic period, February 2.

The choir of the First Congregational Church is now working on "The Seven Last Words," by Mercadante, to be given on Palm Sunday.

A concert was given on February 7, by Marie Ranby, soprano; Rollin P. Clarke, baritone, and Carl Struth, tenor, for the benefit of Christ Chapel, in the eastern part of the city. Mrs. Arthur L. Baldwin was the accompanist.

O. W. N.

Worcester, Mass., March 5, 1922.—The choirs in the Protestant churches of the city are rehearsing some fine programs for Sunday afternoon and night services. Gounod's "St. Cecilia" mass was sung in Old South Church, February 26, under the direction of Walter L. Magnuson, organist and choir director. The Haydn String Quartet (Percy E. Tolman, William Sargent, Henry Hayes and Harry Smith) assisted. Grace Oakes Bowker, soprano; Bertha Griswold Denny, contralto; Wilbur J. Maylott, tenor, and Arthur W. Carlson, bass, were the soloists.

Milton C. Snyder, Worcester Music Festival artist, and Ruth Howe Donley were the soloists at a special vespers service, Sunday afternoon, February 19, in the First Universalist Church. The Bancroft Hotel Orchestra, with Grace Davis, pianist, gave a recital before vespers and played through the service.

William A. Farrell, a pupil of Frank LaForge, has opened a studio in the Burnside Building and will receive his piano pupils there. Mr. Farrell, who is organist in St. Bridget's

Church, Milbury, is coaching several organizations for plays that will be presented later.

St. John's Choral and Dramatic Club presented "Princess Pat," February 22, 23 and 24, in St. John's Hall. Mae C. Brennan had the role of Princess Pat. James C. Sullivan, Dillie O'Brien, James E. Coyle, Edwin McGrath, Marion Scully, Owen J. Murphy, Daniel J. Donohue, Michael Leahy and George L. Rogers were other members of the cast.

A. M. C.

Zanesville, Ohio, February 2, 1922.—The St. James' Episcopal Church was the scene of an interesting musical entertainment January 27, when an organ recital was given by the Thursday Matinee Music Club, with Ora Delpha Lane, violinist, as assisting artist. The organ numbers were given by Mrs. Loren Fogg, Mildred Lucille Duval and Ruth Kappes. Miss Kappes played the accompaniment for Mrs. Lane's numbers. These local artists distinguished themselves in their mastery of the instruments played, and were heard with great pleasure by a discriminating assemblage.

The program presented January 26 at the high school auditorium by the Zedeler Symphony Quintet was conspicuous for its classics and the complete elimination of "jazz." This was very pleasing to the audience, and each number was enthusiastically received. An interesting feature was the specially constructed reed organ which contributed in large measure to the symphonic effect. The ensemble work is exceptional and the individual work of the artists above the average. Mr. Zedeler was for years soloist with the Stockholm Symphony Orchestra of Sweden, and later with the New York Symphony Orchestra. Paul Clark, his first violinist, has appeared with symphony orchestras of several of the large Eastern cities; he is a pupil of Sametini. Donald Innes, second violinist, is a young artist of the Middle West, who displays unusual talent on his chosen instrument. Miriam Zedeler, pianist and accompanist, studied at Chicago Musical College, and later was a student of Walter Spry. Betty Booth, dramatic soprano and organist, studied in Europe before taking up her concert work in America, having appeared for two seasons with the Vienna Opera. She coached in America under Professor Holt, of Chicago.

With the school auditorium packed, and standing room at a premium, the Norwich Community Club gave a musical program January 27. Fifteen minutes devoted to the singing of old fashioned rounds was thoroughly appreciated, as was indicated by the volume of applause. Vocal solos, beautifully rendered by Marguerite Thompson and Fay Wymer, were appreciated by the people. Likewise a boys' glee club and a girls' glee club were enjoyed. Hester Mason talked on "The National Songs of the World." Everyone should have a new appreciation of the more noted songs especially, as Mary Thornburg played verses from each during the course of Miss Mason's speech. Laura Brock also made fitting remarks on "The National Songs of America." Bessie Dailey read an essay on "The Famous Composers of the World." It was the motion song, "Emmie Lou," sung by the students of the primary class of Norwich school, that brought roars of applause from the audience. A song by Paul Muse, Carl Eliot and James Foley were loudly encored. Bessie Darner, Ada Taylor, M. W. Taylor and Ralph Ogan sang in a quartet.

R. McC.

Yost Plays Stoessel Sonata

Gaylord Yost, violinist, appeared before the Tuesday Musical Club of Pittsburgh, on February 21, and, in conjunction with Elsa Breese Mitchell, pianist, played the sonata in G by Albert Stoessel. This was the first performance of this work in Pittsburgh and it is reported that it made a very favorable impression.

Godowsky's Two San Francisco Recitals

Leopold Godowsky's complete list of coast dates includes appearances at Vancouver, Portland, Aberdeen, San Francisco, San Diego and Los Angeles. He appeared in San Francisco on March 21 and will play there again March 26, these engagements being under the local direction of Frank W. Healy.

Frank Grey's "Trifles" Popular

Franceska Kaspar Lawson, well known concert singer of Washington, D. C., has used Frank Grey's "Trifles" at a number of her concerts, including Alexandria (Va.), Salisbury, Norfolk (Va.), Mansfield and Doylestown (Pa.), and reports an enthusiastic reception of the number everywhere. This charming ballad belongs to the 1922 catalogue of Enoch & Sons, publishers.

Hurlbut Takes an Assistant

Mrs. Myrtle Hale Treadwell, soprano, has been appointed assistant to Harold Hurlbut, the well known vocal teacher and de Reszke disciple. Mrs. Treadwell has had fifteen years' experience as a teacher, and was Mr. Hurlbut's assistant at his Inland Empire master class last summer.

Another Festival for Middleton

Still another spring festival date for Arthur Middleton—the Cornell festival to be held at Mt. Vernon, Ia., on May 12 and 13 next. Mr. Middleton will appear twice on this occasion, once in recital and the other time in Bruch's "Cross of Fire."

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